

Gal & Co

THE
ARTIST'S REPOSITORY

AND
Drawing Magazine,
exhibiting the

PRINCIPLES of the POLITE ARTS
in their various Branches.

VOL. I.



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P R E F A C E.

THE intent of this work is to cultivate, as much as possible, our national taste for the arts; it is therefore calculated for two purposes, one to initiate and instruct young persons of both sexes, whose genius prompts them to these studies; the other to gratify the taste of gentlemen, whose judgment is mature. To accomplish the first, it commences with the principles of art, and will proceed regularly till it comprehends a complete system of picturesque knowledge. Its second part comprizes a MISCELLANY of useful intelligence relating to the arts; and, while the lectures preserve that order necessary to perspicuity and usefulness, the greatest variety of subjects will be presented in this department.

It has long been an occasion of regret, that the arts of Design, though universally considered as most elegant and useful acquisitions, should yet be so difficult of attainment. Genius, without assistance, has seldom succeeded, and the expence of employing

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ploying masters deters many persons from attempting these studies; and, indeed, those who employ them have not always reason to be satisfied with their abilities. To obviate these difficulties, one of the most respectable masters has been prevailed on to permit the publication of a very entertaining suite of precepts, originally composed for the use of his own scholars, and which, it is presumed, will meet with the approbation of the public.

Upon the whole, it is hoped the Artist's Repository will unite both instruction and entertainment, in a compendious system of elegant amusement: if, in its progress, professed Artists should sometimes think it passes too slightly over objects usually supposed of consequence, they are requested to recollect the persons to whom it is *chiefly* addressed; if, on the other hand, it should sometimes be thought too learned, the public will excuse this error (if such it be) in a performance, whose Editor is desirous of imparting knowledge, and information, which will certainly
prove

prove advantageous to his readers, and perhaps ultimately to the arts themselves.

It would be ungrateful in the Editor of this work to permit a FIFTH EDITION of this part of it to be printed, without expressing his gratitude to that Public which has thought it deserving patronage. This opportunity he likewise takes to inform the friends to the Arts, that he was not mistaken in expecting this work should greatly contribute to facilitate the acquisition of this branch of polite education in numerous instances. In fact, its utility appears conspicuous; while its constant regard to virtue and good manners, has procured it warm applause from many exalted characters, to whom the Editor returns his hearty thanks.

NEW WORKS.

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Delightful task! to rear the tender thought,—
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JOHN E. A. D. S.

LECTURES

ON THE

POETIC ARTS

BY

FRANCIS FITCHARD, ESQ.
ASTORIAN MASTER

THE FIRST SERIES

The first series of lectures on the poetic arts, delivered at the University of Cambridge, in the year 1825, and published in the year 1826.

O R D E R

OF THE

FIRST SERIES OF LECTURES.

1. INTRODUCTORY, being an historical sketch of the progress of the arts.
2. A view of their EXCELLENCE AND UTILITY, with thoughts upon GENIUS.
3. Of the MATERIALS for DRAWING, and method of using them, with hints upon BEAUTY.
4. Of the HUMAN FIGURE: its divisions; and PROPORTIONS of the HEAD.
5. Of CHARACTER of the HEAD.
6. Of EXPRESSION of the HEAD.
7. Of PROPORTIONS of the FIGURE.
8. Of CHARACTER AND EXPRESSION of the FIGURE.

TABLES OF PROPORTIONS.

LIST OF PLATES, with a few remarks.

As it is impossible, for obvious reasons, that the plates intended to illustrate these Lectures, should be published precisely in their order, in monthly numbers, an Index to the plates will be given; whereby they may be placed regular, previous to being bound. Vide page 209, &c.

After the FIRST SETT of LECTURES is ended, A COMPENDIUM OF COLORS, &c. with the methods of composing and using them, will be given; the manner of painting in water colors, crayons, and oil, at large: Of engraving in chalk, mezzotinto, and aquatinta; of modelling, sculpture, &c. and then will follow the SECOND SETT OF LECTURES, containing the PRINCIPLES of PERSPECTIVE, ARCHITECTURE, and LANDSCAPE.

INTRODUCTORY LECTURE.

THE intent of the present discourse, LADIES and GENTLEMEN, is, to give a very BRIEF VIEW OF THE PROGRESS OF THOSE ARTS which are hereafter to become the subjects of our particular attention: it is true, uncultivated nations, and barbarous ages, have withheld the applause due to their utility; but, in proportion to the advances of civilized society, and polished manners, they have been encouraged, protected, and honored.

When we consider the state of mankind, as presented by the first settlers in every country, surrounded by difficulties and dangers, perhaps involved in distress, we shall not wonder at the slow progress of mental refinement; in this situation, the daily employment of man was, to chase the wild animals of the wood, to ensnare the inhabitants of the water, or to lop the towering trees of the forest, and to fence with their branches the entrance of his cave; in this savage state, exertion of genius, or amusement of mind, were precluded by bodily want.

When agriculture had civilized mankind, and the benefits of society were experienced,

the attentive part of our species, less constrained to a constant exertion of unremitted labor, experienced in the pleasures arising from their rational powers, enjoyments far superior to those of the senses; and, not impeding the efforts of industry (that natural source of wealth and ease) but while reposing the body, invigorating the mind, SCIENCE became the pursuit of all enlightened understandings.

There is reason to believe, that among the first essays of human skill, the ARTS OF DESIGN had a principal place. As it is natural for the hand to form some kind of imitation of what the eye beholds, shall I be permitted to suppose, that the same fertile imagination, which could invent instruments of music, was not destitute of picturesque ideas?—that the same hardy ingenuity which could form into various utensils the massy ore, might likewise possess talents sufficient for the application of colours? which required neither toil nor strength to procure, but were presented by liberal nature upon the surface of the earth. If this supposition be just, the arts may claim an origin of remotest antiquity; it is certain they were employed by mankind wherever we can trace the dawnings of science, and long before any period to which our researches can attain.

PLINY

PLINY asserts, that a young woman, tracing upon a wall the shadow of her lover, which fell very distinct from a lamp in the room, gave the first hint of design, and this circumstance is usually alluded to whenever the origin of painting is introduced. QUINTILLIAN attributes it to the shadow of a sheep, outlined by a shepherd. But, in fact, a much higher date must be assigned to it, than either those authors, or any I have seen admit; for as shadow is co-eval with substance and light, and as it offers so distinctly the form of bodies, that it is very supposable mankind are indebted to it for the discovery of this elegant study, what prevents our supposing likewise, that the idea was adopted, long before the times and circumstances mentioned by Pliny and Quintillian?

It is evident that ARCHITECTURE was studied with considerable diligence in very early ages, and I think we may fairly presume, that after mankind had paid attention to necessary convenience in their dwellings, they (but more especially *temples and edifices for worship*) were not long destitute of ornamental decorations, which Design alone could furnish; not to insist on the opinion of some, that the most ancient records now extant are those related by significant figures inscribed upon marble and stone.

This part of our subject might be illustrated, by adverting to the manners of those nations with whom our acquaintance is modern; as they in the state of simple nature (or nearly), were not totally ignorant of the arts, may we not reasonably infer, that our own parts of the globe, when in the same state, might possess the same talents?

When the Spaniards discovered Mexico, the natives of the coast sent intelligence to their king by means of Design; having no letters, they delineated a representation of the newcomers: and we are told by CARVER in his travels, that "although the Indians of North-America cannot communicate their ideas by writing, yet they form certain hieroglyphics, which serve to perpetuate any extraordinary transaction, or uncommon event."

"When I left the Mississippi," says he, "and proceeded up the Chipéway river in my way to Lake Superior, my guide, who was a chief of the Chipéways, fearing that some party of the Naudowessies, with whom his nation are perpetually at war, might accidentally fall in with us, and before they were apprized of my being in company, do us some mischief, he took the following steps:

"He peeled the bark from a large tree near
the

the entrance of a river, and with wood-coal mixed with bear's grease (their usual substitute for ink,) made in an uncouth but expressive manner, the figure of the town of the Ottagaumies. He then formed to the left a man dressed in skins, by which he intended to represent a Naudowessie, with a line drawn from his mouth to that of a deer, the symbol of the Chipéways. After this he depicted still farther to the left a canoe as proceeding up the river, in which he placed a man sitting with a hat on; this figure was designed to represent an Englishman, or myself, and my French servant was drawn with a handkerchief tied round his head, and rowing the canoe; to these he added several other significant emblems, among which the pipe of peace appeared painted on the prow of the canoe.

“ The meaning he intended to convey to the Naudowessies, and which I doubt not appeared perfectly intelligible to them, was, that one of the Chipéway chiefs had received a speech from some Naudowessie chiefs at the town of the Ottagaumies, desiring him to conduct the Englishman who had lately been among them up the Chipéway river, and that they thereby required, that the Chipéway, notwithstanding he was an avowed enemy, should not be molested by them on his passage, as he had the care of a person whom

whom they esteemed as one of their nation." *Carver's Travels*, p. 417. . . .

So that we perceive the art of design was in this instance, and among these people, an intelligible kind of speech, informing even enemies. But dismissing our remarks on this part of our subject, we proceed to consider the arts as transmitted to us by those nations whose taste we have adopted.

Among the antiquities of EGYPT, its pyramids, sphinxes, obelisks, temples, remain, although the names of their authors, and times of their erections, are long since forgotten. They were ancient in the days of HERODOTUS, who could gain no intelligence whereby to date their foundations: they bear inscriptions prior to the discovery and use of letters, and though, could we now decypher them, it is probable they might contribute little addition to the present stock of knowledge; yet their information might gratify that curiosity which is very prevalent in minds devoted to science. It seems unlikely they should merely relate the quantities of onions and garlic consumed by the workmen employed on them; though such is the account of Herodotus.

Whether Egypt was the fruitful parent of all the sciences, is a question not now to be entered upon;

upon ; certainly, it contains the most ancient exertions of human skill.

It must be owned, that Egypt seems to have been, if not the original seat of idolatry, yet more addicted to it than any nation of whose manners we have heard. The numerous edifices still existing in that country, formerly devoted to the worship of hero-deities, of sacred animals, and not only of animals, but of sacred vegetables also, are explicit evidences of the fact. Might not that idolatry which overspread the land, be one cause why the arts were more speedily brought to some kind of perfection in Egypt than elsewhere ? Might not the very early custom of embalming afford models for imitation to those inclined to study ? The embalmers of sacred birds might easily learn to model an ibis, or an hawk ; while such as were employed upon human bodies, might form a human resemblance without possessing the greatest talents or ability.

In fact, most pieces of Egyptian sculpture extant, are little other than imitation of their mummies, and may well be considered as representations of their original heroes or deities : nor is it unlikely, that the traditionary respect paid by that people to the remains of their progenitors, might gradually be changed into superstitious adoration.

This supposition is strengthened, by noticing the very particular rigour with which MOSES forbade the Israelites from forming likenesses of any thing on earth, in the air, or in the waters; left to such a likeness some imaginary virtue might be attributed, and that which originally was only intended as a resemblance, should, by a process whereof he was well informed, be converted into an idol.

Indeed it is but too evident, from a multitude of circumstances, that the arts were very early subservient to idolatry; and here permit me to remark, for the information of my younger auditors, that there appears to have been urgent necessity for the severe prohibition in the second divine command, of whatever might tend to idolatrous worship; since we find that not only every land and nation, but likewise every city and village, had at this time its tutelary deity. Most of the names of towns recorded in the history of the conquest of Canaan by the Israelites, are titles distinguishing the idols of those places*; and express, sometimes the figure of a deity alone, as HERMES, (*Erm* or *Aram*) HAMON, HAMMONI: more commonly, a deity, whether male or female, accompanied by some device, ornament, or attribute, to distinguish it from others; as

* Vide in the book of *Joshua*, ch. xv. xix. &c.

as the BULL, the SERPENT, (*Mepot*) the LIZARD, (*Hameheth*) and other creatures; sometimes united with emblems, as the SUN'S EYE, (*Oin*, or *En-shemesht*); the EYE ON THE FOOT, (*Oin* or *En-rogel*); the LUMINOUS POMEGRATE (*Rimmon-etemar*, or *metoah*.) Some idols had numerous arms, hands, or other parts; and some were compositions of the human and animal forms;

DAGON his name, sea-monster, upward man,
And downward fish:—

To return from this digression; if popular prejudice had not restrained their exertions of genius, the Egyptians might not only have nurtured the arts, but perhaps have advanced them to maturity; in subjects which permitted the artists to follow their natural taste, they have proved themselves little inferior to the most admired masters; but as their elegant productions are extremely rare, we are to look elsewhere for the perfection of art.

The intercourse between Egypt and GREECE communicated to the latter the science of the former: whether Greece was the country of invention or not, certainly the patronage it gave to the arts promoted their improvement and perfection.

Perhaps the following remarks may discover the chief causes of Grecian excellence.

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Whatever

Whatever might be the encouragement which private individuals bestowed on an artist, in compensation for his labors, it could not equal the advantage of public patronage; therefore, when communities where the arts flourished, treated them not only as private excellencies, but as public benefits, an artist was impelled, by the additional and powerful principle of love to his country, to exert himself, and even to surpass himself, that the honor of his native city, or district, or province, might shine with augmented lustre.

Not only was his merit secure of due renown, but it was likewise certain of adequate reward: nor were these the only motives which animated the master-artist of antiquity, but superior to all was the persuasion, that a kind of religious respect was paid to his deities, by exquisite skill in forming their symbols and representations.

The desire of personal renown, and of national honor, united with the principles of religion, surmounted every difficulty; not contented with equalling, an artist was prompted to excel, whatever had been done before, and thereby produced works which now fill us with admiration.

It must be acknowledged, study had then many opportunities, of which it is now destitute,
not

not only were the natives of Greece well shaped, and proportioned, but their artists had the additional advantage of seeing them constantly in their exercises, thereby acquiring just ideas, not of proportion only, but likewise of agility, grace, and dignity.

The youth were forms for imitation, when Art wished to infuse, as it were, life into the marble, or the picture: the aged commanded, by their appearance, reverence and respect; these, combined, or selected, with exquisite judgment, became the representatives of celestial beings, infinitely diversified in character and attributes.

Indeed the Grecian artists have unanimously been acknowledged to surpass those of every other nation; they carried to their height most branches of art, though we are at present little acquainted with their success in any other than purity of design. This we admire in their sculptures; but it is incredible that contemporary painters, whose works were the boast of their times, should be deficient in the principles peculiar to their art; and, as by the statues which remain, we judge of the proficiency of ancient artists in design, so had their best pictures been fortunate enough to have reached us, we may justly believe, they also would have commanded our applause.

Notwithstanding this remark, it is not easy

to determine how far we may rely on the reports of ancient writers with respect to the pictures of which they speak; they might be excellent, yet not surpass productions of modern times. Some of the noblest principles of art (such as forming figures into groups, and judicious conduct of light and shade) seem (certainly are) peculiar to the moderns; no ancient author recommending them, nor any ancient picture possessing them. It is true, those works which remain, may not have been among such as were deemed capital, yet I apprehend, if the principles mentioned had prevailed, some application of them must have tintured the works of even indifferent artists; whereas no capable judge will attribute to such artists, all the pictures which have been retrieved.

I would wish therefore, to decline a repetition of those eulogia which ancient writers have bestowed on their artists; because we are uncertain if their praise is not exaggerated, and because it requires no small knowledge of the profession to applaud judiciously; a knowledge which those writers perhaps did not sufficiently possess: to take their expressions literally, seems too high; to lower them properly, is difficult. We admit to an honorable station the artists of antiquity; but take the liberty to claim, upon some occasions, a place at their right hand.

It

It is a melancholy reflection, that all things, however good in their nature, may be abused; beside their subserviency to idolatry, the arts have been charged with introducing, or at least contributing to the support of, luxury, and effeminacy. To defend them from this imputation is a task I mean not to undertake: at the same time I cannot but offer a sentiment on the subject. To me it seems, that as courage may become brutality; hospitality, profusion; or oeconomy, avarice: or as even the laws of a country which should be the security of each individual, may degenerate into despotism; so in common with other noble and liberal sciences, the arts (in themselves truly honorable), by the depraved passions of mankind, diverted from their courses, have been prostituted to infamous and detestable purposes.

That luxury and effeminacy were the ruin of Greece, is not to be denied; having forsaken good morals, they became subjugated to the Roman policy and power; their country was desolated, their temples spoiled of their ornaments, and the capital productions of their great masters were transported to embellish the porticos of Rome.

ROME was the seat of universal empire, the mistress of the world; into Rome flowed all that was curious and costly; many generous minds were

were there, who prided themselves on their patronage of the arts, and liberally rewarded the merits of professors. That the Roman artists attained considerable skill is granted, but, notwithstanding their efforts to rival their masters, the Grecian manner was always superior, and the Greek productions unequalled.

An art, or a science, like a state, or a kingdom, continues not long in glory; with great labor it reaches its zenith, and perhaps maintains a splendor, during the lives of some few eminent men; when they are gone, it dwindles to mediocrity, and from mediocrity, to neglect and oblivion.

If the morals of Greece were luxurious and effeminate, under what epithets shall we characterize the manners of the Romans? "Earthly! sensual! devilish!" Rome became the sink into which ran the vices of every country it had subdued. Abandoned to the madness of impiety and debauchery, its citizens exulted in what should have astonished them with shame and horror. We do not therefore wonder, when reading the history of those times, that Providence commissioned the barbarous nations to punish the licentious, the profligate Romans; our wonder rather is, that long before that period they were not involved in desolating ruin. When the numerous hords of the furlly north had
over-

over-run the distant provinces, and at length ravaged Italy, the artist hung his head in silent sorrow, or burst into lamentation at the savage scene; not so much for his own performances, as for the destruction of those he had been used to survey with wonder and delight; farewell the breathing marble! the animated picture! farewell the productions of APELLES and ZEUXIS! farewell LYSYPPUS! PRAXITELES! PHIDIAS! buried for a long, long night, beneath the ruins of the CAPITOL; of the PALACES; of ROME.—

I am sensible that a much greater variety of particulars might have entered into the former part of this discourse; I might have mentioned the names of those celebrated artists whose productions are our wonder, and related many anecdotes concerning their works: I might have noticed the honors conferred on some, by the munificence of kings and princes; and the respect paid to others, by the cities and states of whose communities they were members: but as it was my intention only to give a *slight sketch* of the progress of the arts, I have entirely omitted them; I have likewise omitted descriptions of pictures, and statues, because I do not think them objects of description, but of inspection. Perhaps at some future opportunity, I may, if my young friends are disposed to

to attend to them, resume these branches of our subject.

I have briefly hinted at the progress of the arts in ancient times, because it does not so immediately concern us as what will follow upon their revival:—they have ever accompanied learning and politeness; as these have been encouraged, the arts have flourished; when these have been neglected, they have drooped; when liberal science and knowledge were banished, they died.

One would think, when reflecting on certain historical events, that mankind were destitute of power to know and enjoy their real happiness. Is it impossible to unite purity of sentiment, to politeness of manners? must cultivation of the mind debase it in some respects, while ennobling it in others? Why should not the Greek, or the Roman, combine elegance of taste, with modesty and integrity? Why should the Goth, or the Hunn, retain his ferocity, rather than unite to courage and prowess, the milder attainments of arts and knowledge?

Long remained the arts beneath the night of obscurity, in which ignorance and superstition involved Europe; nor did they dawn again effectively till the 13th century, when CIMABUE, a native of Florence, translated the poor remains of

his art, from a few worthless itinerant Greek painters, to his native city.

As we are about to notice a very considerable change, in the materials used in the art of painting especially, it may be proper to desire your attention, LADIES and GENTLEMEN, to a few previous remarks on this subject.

Many have been the conjectures concerning the vehicle, by means of which the ancient painters prepared their colours; but no satisfactory hypothesis has yet been devised. Whatever it might be, it has preserved their colours to the present time with a vigour and brilliancy perfectly surprising; and even some remains of very early ages, by the accounts of travellers who have visited them, are equally fresh and lively as any modern production. Of this, the ancient picture called the ALDOBRANDINE MARRIAGE, now to be seen in the palace of that name at Rome, is a striking instance, which, though probably painted two thousand years ago, continues to this day a fine picture; those discovered at Herculaneum are additional proofs; as are the descriptions given by Pococke and others of some remains of coloured subjects in Upper Egypt: and I myself have seen colours upon a mummy, which, though very ancient, were yet clear and strong.

It appears that *oil* was not the mean made

use of to fit their colours for the canvas; this discovery is thought to have been made in modern ages, and has usually been attributed to JOHN VAN EYCK (frequently called *John of Bruges*, from the place of his residence), about the beginning of the fourteenth century; but a late writer (Mr. Raspe) has produced several arguments to prove, that painting in oil was known, if not to the ancients, long before the pretended discovery of John Van Eyck. The claims of this artist are founded on the testimony of VASARI, in his "Lives of the Painters," first published in 1566; a writer who was neither a countryman of Van Eyck, nor a contemporary; as he wrote and published his book one hundred and fifty years after his death. Before Vasari's time it does not appear that any Flemish or Dutch historian had ascribed this invention to their countryman; nor among the high encomiums on John Van Eyck as a painter, in his epitaph in the church of St. Donat at Bruges, is there any mention of his having invented oil painting. Besides, instances occur, and are recorded by several writers, of Flemish oil-paintings which were executed before the time of the supposed inventor. And Mr. HORACE WALPOLE, in his "Anecdotes of Painting in England," has produced some unquestionable facts, which prove that oil-painting

ing was known and practised in this kingdom long before the time in which Van Eyck is reported to have invented it in Flanders. Among several arguments and facts to the same purpose, it is alleged that THEOPHILUS, who is supposed to have lived in the tenth or eleventh century, in a treatise *De Arte Pingendi*, discovered in the library of Trinity-college, describes the method of making linseed-oil for the use of painters, and gives two receipts for making oil-varnish.

This, however, was an invention of the utmost advantage to the art; since, by means hereof, the colours of a painting are preserved much longer and better, and receive a lustre and sweetness, to which, so far as appears, the ancients could never attain.

The secret consists in grinding the colours with nut-oil or linseed-oil; the manner of working is very different from that in fresco, or in water: the oil does not dry near so fast; and gives the painter an opportunity of retouching the parts of his picture at pleasure; which in the other kinds of painting is impracticable.

The figures likewise are capable of greater force and boldness; the colours mix better together; they permit a colouring more delicate

and agreeable; and give a union and tenderness to the work, inimitable in any other manner.

If John Van Eyck was not the inventor of painting in oil, it is probable he might furnish an additional number and variety of colours, varnishes, &c. After his time this manner of painting was adopted into general use.

About the middle of the fifteenth century, the arts received a very considerable augmentation by the discovery of ENGRAVING. It is true, the ancients practised a kind of sculpture, which has been termed *engraving*, on precious stones and crystals, with great success; but the utility of this art in furnishing impressions was not known till about A. D. 1460. A goldsmith of Florence, named Muso FINIGUERA, being accustomed to take impressions in clay of every thing he cut, and to procure casts by melted sulphur, observed some of the casts to be marked with the very same strokes as were upon the original metal, the sulphur having taken the black from it: he tried to do the same with silver plates, on wet paper, by rubbing it gently on the back; this also succeeded, and was the origin of that manner of engraving which is now carried to exquisite perfection. This science is of the greatest utility to art and artists; nothing spreads a master's
fame

same so much as a general circulation of prints from his works; statues and pictures are confined to one place, but by means of this discovery their beauties are exhibited to the world at large. Nor is this profession less serviceable to art in general, as it furnishes very commodiously excellent copies of whatever is elegant or admirable, as well for the satisfaction of the curious, and the reflection of masters, as for the imitation and improvement of students.

The rolling-press was invented by JUSTUS LIPSIUS, and first brought into England from Antwerp by JOHN SPEED; A. D. 1610.

I flatter myself a short account of the most eminent modern masters (whose works frequently occur in collections of pictures, or are otherwise adverted to) will be acceptable to my young friends.

The first great painter after the revival of the arts, whose eminence deserves particular attention, is LEONARDO DA VINCI, whose fertile genius, and enlarged understanding, succeeded in almost all the learning and knowledge of his times; he is universally reckoned the father of the modern age of painting; and by his principles and performances has secured an honourable name to the latest posterity.

This great artist was born in the Castle da Vinci;

Vinci; was placed by his father under the care of ANDREW VEROCHIO, an eminent painter at Florence, where his talents were improved: his reputation extended over Italy, and indeed over Europe; insomuch that, after having been employed by several princes of Italy, he was invited to France by FRANCIS I. and by him received with all honourable distinction.

This prince making him a visit during his last sickness, Leonardo, to express his sense of the honour, raised himself on his bed: at that instant he was seized with a fainting fit; and Francis stooping to support him, he expired in the monarch's arms, A. D. 1517, aged 75.

MICHAEL ANGELO BUONAROTTI flourished in the times of JULIUS II. LEO X. and of seven successive popes. He was a painter, a sculptor, and an architect. His choice of attitudes was not always beautiful or pleasing, his style of design elegant, or his draperies either noble or graceful; he was extravagant in his composition; bold, even to rashness, in violating the rules of perspective; his colouring was neither true nor pleasant; he knew not the artifice of light and shadow; but he designed more learnedly, and better understood the knittings of the bones, the offices and situations of the muscles, than any modern painter. There appears a
certain

certain air of greatness and severity in his figures, in which he has often succeeded. His chief excellence was in architecture, wherein he has not only surpassed all the moderns, but even the ancients; of which St. Peter's at Rome, the Capitol, and other structures, are sufficient examples. Died A. D. 1564, aged 90.

RAPHAEL D'URBINO was born on Good-Friday 1483, and died on Good-Friday 1520; so that he lived thirty-seven years complete. He surpassed all modern painters, because he possessed more of the excellent parts of painting than any other. He designed not the naked with so much learning as Michael Angelo; but his style of design is purer and better: he painted not with so excellent and graceful a manner as Correggio; nor had he the contrast of light and shadow, or the strong and free colouring, of Titian; but he had a better disposition in his pieces than either Titian, Correggio, Michael Angelo, or any succeeding painter. His choice of attitudes, of heads, of ornaments, the arrangement of his drapery, his manner of designing, his variety, his contrast, his expression, were beautiful; but, above all, he so happily possessed the graces, that he has never since been equalled.

JULIO ROMANO was the most excellent of all Raphael's disciples: he had conceptions more

elevated than even his master: he was also a great architect; his taste was pure and exquisite. Died 1546, aged 54.

GIOVANNI BELLINO, the first of any consideration in the Venetian school, painted very drily, according to the manner of his time. He was skilful in architecture and perspective. He was Titian's master; which may easily be traced in the earlier works of that noble disciple, wherein we remark that propriety of colours which his master observed. Died 1301, aged 80.

About this time GEORGIONE, the contemporary of Titian, excelled not only in portraits, but likewise in greater performances. He was the first painter who began to make choice of glowing and agreeable colours, which were afterwards carried to perfection by Titian. He dressed his figures wonderfully well: and it may be truly said that Titian had never arrived to his height of excellence, but for the rivalry and jealousy between them. Died 1511, aged 33.

TITIAN was one of the greatest colourists ever known: he designed with more ease and practice than Giorgione. He painted very frequently women and children, which are admirable both for design and colouring, in a manner delicate, charming, and noble; with a certain pleasing negligence in the head-dresses, draperies,
and

and ornaments, which are peculiar to himself. As for men, he designed them but moderately; sometimes badly: and many of his draperies are in a mean taste. No man ever painted landscape in so great a manner, so well coloured, and with such truth: during eight or ten years, he copied with great labour and exactness whatever he undertook; by which custom he acquired an astonishing facility. Beside his excellent colouring, in which he stands unrivalled, he perfectly understood how to give every thing those happy touches which were most suitable to it, and distinguished its character with the greatest spirit and truth. Died A. D. 1576, aged 99.

PAULO VERONESE was graceful in his airs of women, with great vivacity and ease; his composition is improper, and his design incorrect: but his colouring, and whatever depends on it, is so charming, that it makes us forget those qualities in which he failed. Died 1588, aged 58.

CORREGIO (in Lombardy) imparted to his madonas, saints, and children, certain natural and unaffected graces, which were entirely his own. His manner, design, and execution, are all very great, but incorrect. He possessed a most free and delightful pencil; he painted with that strength, relief, sweetness, and vivacity of

N° 2. EDIT. 4.

E colouring,

colouring, which nothing ever exceeded. His lights were distributed in such a manner, as gave great force and roundness to his figures. He painted with so much union, that his greatest works seem to have been finished in one day; and appear as if we saw them in a looking-glass. His landscape is equally beautiful with his figures. Died 1534, aged 40.

LUDOVICO CARRACHE studied at Parma after Corregio; and excelled in design and colouring.—He resided at Bologna, where he laid the foundation of a capital school. Died 1619, aged 64.

HANNIBAL CARRACHE excelled in all parts of painting. Died 1609, aged 49.

GUIDO chiefly imitated Ludovico Carrache, yet retained always somewhat of the manner of his first master, Denis Calvert, the Fleming. Died 1642, aged 68.

If we turn our eyes toward Germany and the Low Countries, we behold ALBERT DURER, LUCAS VAN LEYDEN, HOLBEIN, ALDEGRAVE, &c. who were all contemporaries. Albert Durer and Holbein had certainly been of the first form of painters, had they travelled into Italy; their misfortune is a Gothic manner.

Among the Flemings, appeared RUBENS, a lively, free, noble, and universal genius: a
genius

geius capable not only of raising him to the rank of the ancient painters, but also to the highest employments in the service of his country; so that he was chosen for one of the most important embassies in his time. We cannot but observe in all his paintings, ideas which are great and magnificent; yet in general he designed not correctly: but he possessed the other parts of painting as eminently as any of his predecessors in that noble art. Died 1640, aged 63.

His school was full of admirable disciples; amongst whom VAN DYCK best comprehended the rules and maxims of his master; and has even excelled him in the delicacy of his carnations, and in his cabinet-pieces; but his taste in design was little better than that of Rubens. Died 1641, aged 42.

Of the various schools erected by these great masters, some subsist, some are extinct. The arts have constantly maintained respect in Rome, by the works of Raphael and those of his school, whose excellence was design: in Venice and Lombardy, where Titian and his disciples have perfected colouring; and at Bologna, by the labours and skill of the Carrachi.

France produced several great men during the protection afforded to the arts by LOUIS XIV. LE BRUN, LE SUEUR, POUSSIN (if he should

properly be classed here), were ornaments to France.

In England, the little encouragement given to historical painting, obliged the painters to attend almost entirely to portraits. HOLBEIN (who died 1554) particularly was eminent in this study; but especially, since the time of VAN DYCK, we may challenge a superiority in this department over all Europe; whether we shall ever excel in historical painting, I pretend not to say. The arts have of late been highly honoured and encouraged; they seem to have acquired a permanent establishment, not only in a public school, but likewise in public patronage. May that patronage be long merited, and long continue! may the arts long flourish, to the honour of the BRITISH NAME, and be transmitted as one branch of BRITISH EXCELLENCE to the latest posterity!

LECTURE II.

LADIES AND GENTLEMEN,

IN a preceding discourse we remarked, that the ARTS, though sometimes neglected and contemned, yet by civilized society in general (and by THIS NATION of late in particular) have been honoured with distinguished attention; not only enjoying the encouragement of individuals, but likewise the patronage of the public. To account for this attention and patronage, may at first sight appear superfluous, since it will readily be admitted that general applause is not bestowed without merit: but as I have now the honour to address myself to such as desire to cultivate an acquaintance with the fine arts, I presume it will not be deemed impertinent to animate this laudable intention, by offering a few remarks on their EXCELLENCE and UTILITY.

Human nature, in its uncultivated condition, is rather an object of pity than of satisfaction; not greatly elevated above surrounding animals, or superior to beasts that perish, were bodily endowments its whole possession: but, when exerting the faculties of his mind, when exercising the powers of reflection and reason, Man
appears

appears "little lower than angels, and crowned with glory and honour." Indeed so very different is our opinion of man according to the light in which we view him, that we are ready to exclaim, 'What is this being, whose wonderful powers soar into remote systems, and explore the limits of creation; or when he descends to investigate minute objects, inspects with accuracy the very atoms of existence? Is this being the suffering subject of distress, of disease, of death?'

Since then our distinguishing properties are those of the mind, such studies as are most adapted to open and expand the mind, to cultivate the genius, and entertain the imagination, merit our especial regard and protection.

SCIENCES may be divided into speculative and practical: without any immediate connection with the service of mankind, some engage the studious powers of thought; others aim at producing or improving implements of daily utility; the first require exertions of the understanding, to which the latter unite labour of the hand,

The ARTS are compounded of speculation and practice; the conceptions of an imagination lively and vigorous, with a clear and emphatical manner of conveying those conceptions to the spectator.

Hail,

Hail, noble science! whose magic powers raise to our view innumerable scenes of contemplation, lovely or awful, serene or solemn. Excited by thee, we shout with the sons of mirth, or dissolve in tears with the children of affliction; the wild grandeur of savage nature, at thy command, strikes us with astonishment, or the fertile landscape expands our hearts with pleasure; terror and distress are subject to thee—tempest, conflagration, the confusions of battle, the horrors of war; thine too are the sweet delights of social peace, the soft repose of domestic tranquillity.

All the ideas of the human mind, however extensive its capacity, or accurate its researches, are received by means of the senses; surely then to have these ministers of information well instructed, is no small advantage; and as by the eye the far greater part of our ideas are transmitted to the mind, it appears of considerable importance to improve to the utmost this medium of knowledge.

Of all the senses, SIGHT is doubtless the busiest; it searches with insatiable desire after new objects; as soon as awake, we run to the light with eagerness, we imbibe with avidity the reflections of an infinite variety of forms and colours; to extend the view, we purchase by a thousand inconveniencies the pleasure of living
on

on some eminence, never tired with the prospect, though immense, or bounded only by the azure mountains: not satisfied with the survey of distant objects, the eye must be entertained in our respective habitations; we embellish our apartments with splendour, we decorate them with magnificence, we engage in this business every production of nature, improved by the labour of art; how many brilliant colours! how many elegant forms! what variety of materials! what skill! what expence! to gratify the sight, to charm the eye.

And now, might I be permitted to ask some who possess these advantages, whether they truly enjoy them? I am not certain they could answer in the affirmative; in vain the extensive prospect presents its beauties, unless the beholder has skill to perceive them; in vain the well decorated apartment excites admiration, if the spectator is ignorant of the artist's excellence.

The eye which is instructed to regard them, discovers in the productions of nature, or of art, a thousand latent elegancies which an uninformed observer passes by without notice (their principal excellencies are too striking to be overlooked): so may the ear of a person ignorant in music be entertained by a concert; but he receives not equal satisfaction

faction with one to whom the principles of that science are familiar.

Not only are the beauties of surrounding nature more exquisitely enjoyed by a learned eye, but moreover the arts present to us a new creation: they recall from the silent tomb, generations long since departed, reanimate them for our delight and pleasure, and that with more vivacity than even the historian to whom we are indebted for our original information.

In fact, writing is not only long ere it interest us in behalf of its hero, but by the happiest language can never equal those sensations which from a well conducted picture flow at once into the mind. Swayed by the irresistible power of art, we honour the patriotism of CURTIUS, we respect LYCURGUS and SOLON, we venerate PLATO and SOCRATES; the continent SCIPIO engages our esteem, the intrepid FABRICIUS our applause, the heroic REGULUS our admiration, when, contemplating their behaviour, we advert to contingent circumstances, happily expressed by the judicious artist.

But not to trace further the records of antiquity in search of sublime and interesting subjects, let us consider those more immediate and personal services, for which we are daily beholden to the arts.

It is natural to desire the constant company of friends whom we value, or relations whom we love; but as human enjoyments admit not of stability, the dearest friends must part. It is true, the faithful heart shall long enjoy the grateful pleasure of recollected love; the retentive memory shall dwell with delight on past intercourse; but the retentive memory, and the faithful heart, acknowledge their obligation to the arts of design: the feature, the manner, the air, the very person, is present in an animated portrait.

Besides contributing to the endearments of affection, the arts, when well employed, become the channels of much useful intelligence; many pages of description will not impart so clear ideas of eruptive Vesuvius, or *Ætna*, of a hurricane, or a tempest, as Design; nor will language produce the view of a capital city, or an extensive prospect, which a picture opens at once; no explanation of many implements of manufactures can be understood without representations of them; nor can subjects of natural history, plants, fossils, or animals, be accurately distinguished, unless accompanied by proper figures. I might appeal, for the confirmation of this remark, to the various sentiments of naturalists on the animals of ARISTOTLE and PLINY; the present name of that creature is

so, or so, says one investigator of the subject ; no, says another, not that, but it may be such or such ; while a third is ready to conclude that class of animals, or at least that species, is extinct : whereas, had we delineations of the animal intended, we should be under no perplexity.

I venture to assert, that, the arts may justly be considered as blessings to mankind, when engaged in their proper sphere of usefulness ; that they are sometimes otherwise, arises not from any evil in themselves, but from their being abused by the corrupt passions of individuals. No one regrets more sincerely than myself, that prostitution which at some periods they have suffered : nevertheless, the abuse of these sciences should not prevent our respecting them for their services.

The arts owe their rise to superfluity, but are indebted for their cultivation to good sense ; hence they have always kept equal pace with learning : for, in proportion as mankind became exonerated from ignorance and fear, and sensible of the blessings of civilized life, they applied themselves to these elegant recreations : thus have their manners been polished by innocent and peaceful pleasures succeeding violent and savage pastimes. What numbers are now amused and entertained by these delightful

studies ! nor are they less improved, and benefited, than amused and entertained ; for surely, to be able to design on the spot a striking prospect, or a noble building ; a curious production of art, or an uncommon appearance of nature ; is not only a desirable amusement, but an useful accomplishment. To preserve to remote posterity the resemblances of illustrious personages, to transmit objects of attention to foreign climes, is no inconsiderable attainment : we are pleased with the talents of distant artists ; in return, our own performances command their applause.

By this science, the productions of nature or art, in every part of the globe, become familiar to us ; we contemplate without danger the Groenlander in his hut, the Siberian in his cave, mountains of ice, monsters of the deep : the bite of the rattle-snake, the sting of the scorpion, strike us with no dread ; nor are we exposed to inconveniences, though examining the manners of the Chinese, or the Hottentot. No wonder an art so universally useful, should be admired and distinguished as one of the highest embellishments of human life !

But besides the information and elegance of these studies, they impart numerous advantages to industry in general ; how many ingenious professions, not in Britain only, but in every civilized

civilized nation, are witnesses to this fact ! Survey a magnificent apartment, which of its embellishments can be executed with decent symmetry, not to mention elegance and taste, without knowledge in design ? Proportion, which is the very life of design, must be observed in every article, and regulate the whole ; for, if disproportionate in its parts, or extravagant in its contrivance, if confused, or wild in its distribution, how can it please the eye ?

I would not be understood to assert, that we are pleased by rules only ; nor do I wish them tyrannically to confine genius : by no means ; rules are of advantage in their place, but not out of their place ; their province is, not to cramp and bind genius, but to direct the wandering taste to elegance, and to exclude whatever is disgustful, or deformed.

Will the fair part of my auditory permit me to remark, that in the important article DRESS, a knowledge of the just principles of art has considerable utility ? Forgive me, LADIES, when I regret that a kind of opposition to nature is too often visible in many modes of dress, which are adopted, not because of their elegance, their symmetry, or their use ; but merely through the enchantment of FASHION : with what surprize do we survey the habits of our ancestors ! with what astonishment do we
exclaim,

exclaim, that ever such accoutrements should have been deemed handsome! becoming! ornamental! and when the personal accomplishments of the present wearers of the hooped petticoat, or the exalted tête, are forgotten, who will insure those inventions from the disdain of future generations?

I am very certain that, in many ornaments of dress, the principles of art direct to embellishments greatly superior to most which have been adopted; I congratulate my fair hearers on their freedom, from the once very fashionable absurdity, of *adorning* the elegant dresses of British ladies with uncouth devices from remote climes; certainly, not the *beauty* of their sprigs, their flowers, their figures, rendered them objects of taste; nor was our native land destitute of sprigs or flowers; were the rose, the carnation, the jasmine extinct? No: but it required some skill to imitate them, because every spectator could judge of their likeness, whereas the imitation of foreign productions presenting no likeness of which we might judge, the blunders of ignorance escaped detection: that ignorance is now we hope superseded, and we pity the time, and industry it has dissipated; farewell exotics! our own country presents a thousand decorations, more elegant, more convenient, and (to us) more natural.

I beg

I beg leave to repeat in this place a few remarks selected from Mr. RICHARDSON, an author, and an artist, justly esteemed.

“ Because pictures are universally delightful, and accordingly make one part of our ornamental furniture, many, I believe, consider the art of painting but as a pleasing superfluity; at best, that it holds but a low rank with respect to its usefulness to mankind. If there were in reality no more in it than innocent amusement; if it were only one of those sweets that divine Providence has bestowed on us, to render the good of our present being superior to the evil of it, it ought to be considered as a bounty from heaven, and to hold a place in our esteem accordingly.

“ Painting is that pleasant, innocent amusement. But it is more; it is of great use, as being one of the means whereby we convey our ideas to each other, and which in some respects has the advantage of all the rest. And thus it must be ranked with these, and accordingly esteemed not only as an enjoyment, but as another language, which completes the whole art of communicating our thoughts; one of those particulars which raise the dignity of human nature so much above the brutes; and which is the more considerable,

as being a gift bestowed but upon a few even of our own species.

“ Words paint to the imagination, but every man forms the thing to himself in his own way: language is very imperfect: there are innumerable colours and figures for which we have no name, and an infinity of other ideas which have no certain words universally agreed upon as denoting them; whereas the painter can convey his ideas of these things clearly, and without ambiguity; and what he says every one understands in the sense he intends it.

“ And this language is universal; men of all nations hear the poet, moralist, historian, divine, or whatever other character the painter assumes, speaking to them in their own mother tongue.

“ The pleasure that painting, as a dumb art, gives us, is like what we receive from music; its beautiful forms, colours and harmony, are to the eye what sounds, and their harmony are to the ear; in both arts we are delighted in proportion to the skill of the artist, and our own judgment to discover it. This beauty and harmony gives us so much pleasure at the sight of natural pictures, a prospect, a fine sky, a garden, &c. and the copies of these, (*i. e.* imitative pictures) which
renew

renew the ideas of them, are consequently pleasant : thus we see spring, summer and autumn, in the depth of winter ; and frost and snow, if we please, when the dog-star rages. Nor do we barely see this variety of objects ; but in good pictures we always see nature improved, or at least the best choice of it. We thus have nobler and finer ideas of men, animals, landscapes, &c. than we should perhaps have ever had ; and see particular accidents and beauties which rarely or never occur to us personally ; and this is no inconsiderable addition to the pleasure.

“ By reading, or discourse, we learn some particulars which we cannot have otherwise ; and by painting we are taught to form ideas of what we read ; we see those things as the painter saw them, or has improved them with much care and application ; and if he be a RAPHAEL, a GIULIO ROMANO, or some such great genius, we see them better than any one of an inferior character can, or even than one of their equals, without that degree of reflection they had made, possibly could. After having read MILTON, one sees nature with better eyes than before, beauties appear which else had been unregarded : so by conversing with the works of the best masters in painting, we form better images while we are reading, or thinking.”

“ I will add but one article more in praise of this noble, delightful, and useful art, and that is this; the treasure of a nation consists in the pure productions of nature, or those managed, or put together, and improved by art : now there is no artificer whatsoever that produces so valuable a thing from such inconsiderable materials of nature’s furnishing, as the painter; putting the time (for that also must be considered as one of those materials) into the account : it is next to creation. This country is many thousands of pounds the richer for VANDYKE’s hand, whose works are as current money as gold in most parts of Europe, and this with an inconsiderable expence of the productions of nature; what a treasure then have all the great masters here, and elsewhere, given to the world !”

These remarks, though made originally on the art of painting only (of which Mr. RICHARDSON was writing), are equally applicable to the arts of design in their various branches.

This gentleman, in another part of his works, is of opinion, that an artist, by continually conversing with the perfections of nature and art, becomes not only a better proficient, but a better man. I heartily wish there was no reason to question the truth of this sentiment : certainly,

tainly, I agree with him, that an artist, whose knowledge of many beauties and wonders in nature is extensive, and exact, ought to be deeply sensible of the divine perfections of their author; and in this view it appears, that the arts may not a little contribute to the exercise of that genuine piety, which, after all the applause due to other studies, is certainly the most excellent, and valuable attainment.

ARISTOTLE indeed has said, that “sculptors and painters teach morality in a way more ready and efficacious, than even philosophers; and that some of their works are as capable of correcting vice, as the precepts of moralists.” It does not however appear from whose works this good effect might have been expected; so far as we can judge at present, if the pictures of those days were capable of producing it, they were very different from, as well as very superior to, the sculptures which remain.

I shall not advert to the deficiencies of that system of morality which was current in the days of ARISTOTLE; though, perhaps, a sarcastic observer might remark, that, morals equally good with those of some philosophers, were easily deducible from any kind of paintings or sculptures.

But may not the arts contribute to morality? I am firmly persuaded, that every talent of the human mind not only may, but ought to advance good morals : to think otherwise, appears to me inconsistent with the character, and attributes, of our divine Author, ‘ from whom descends every good, and every perfect gift.’

Ever respected be the memory of the ingenious HOGARTH, who has taught us to answer this question by affording an instance to which we appeal ; happy had it been for him, if all his productions had equally tended to the encouragement of virtue, and the correction of vice ; but, while his history of the “ INDUSTRIOUS, and IDLE PRENTICES,” and his “ HARLOT’s, and RAKE’S PROGRESS” remain, we shall not cease to consider them as laudable examples of what may be done by the power of the pencil, in the cause of morality. Nor let the works of Mr. PENNY be passed over without encomium, by whoever recollects his pictures of “ VICE neglected in sickness ;” and VIRTUE surrounded by sympathising friends.”

Before I proceed to consider the practical part of the arts, permit me, Ladies and Gentlemen, to introduce a few observations on that disposition of mind which is favourable to
their

their cultivation. Much has been said on the subject of GENIUS, which has been regarded as a peculiar gift of heaven, an intuitive excellence, not acquired, but natural : I mean not to controvert this opinion, yet, at the same time, must own, that attention, and study, seem to me to have had a very considerable (if not the greater) share in the formation of capital artists. It is certain the eminence and skill of some masters are incontestable, while their genius has been the subject of doubt, even to their admirers.

Nothing is more difficult than to define that disposition of mind which is termed genius. To reason clearly on any mental faculty, is not easy ; on this, which comprehends and combines almost every object in nature, our reasonings experience peculiar embarrassments.

The minds of some men not only grasp at, but also seem to attain, a very general knowledge of nature ; they treat with equal facility the sublime beauties of historic composition, agreeable scenes of landscapes, portraits from life, and many various subjects. Others apparently more confined, are content to rank themselves as proficient in a single branch ; the inclination of these prompts them to the study of heads, or ruins, still life, or decoration

tion only; which appear, to such persons most agreeable studies, while more extensive minds disregard them as trifles.

Shall we then endeavour to distinguish between inclination and genius by supposing, that a separate branch of art may suffice the former, while the latter desires universal attainment? Or, shall we say, that inclination may subsist without talents? that not all who feel themselves excited to these elegant studies, are endowed with the happy abilities requisite to excel in them? Certain it is, not a few who seem to desire proficiency in these laudable attainments, evidently fall short of excellence. The most frequent causes of this failure, are, I apprehend, their unfortunate ignorance of the proper path at first setting out, together with that listlessness, and indifference, which are insuperable obstructions to those who indulge them.

This idea may, perhaps, be supported by instances of persons universally regarded as destitute of genius, who yet, by diligent application, under good instruction, have attained an honourable station among the most respectable professors: and likewise, by much promising genius bewildered by misinformation, or enervated by flattery, and vanity,

I beg

I beg leave, with the utmost diffidence, to submit the following thoughts on this subject to candid attention.

Whether INCLINATION be or be not genius, it is the first requisite in a student. Not from the person whose desires are languid, whose disposition is frivolous, and wandering, is any considerable progress to be expected : never yet were supine wishes, and dilatory efforts, rewarded with success. The arts scorn to yield to such frigid suitors : their favourable regards are only to be acquired by perseverance, and diligence ; animated endeavours, and laudable emulation, must continue to be exerted for the crown they bestow.

There is another principle necessary to a student, distinct from what is termed natural capacity ; I mean, that quality of mind, which we call DOCILITY. Docility may be regarded as teachableness in general, or as a happy disposition to acquire some particular science ; in which sense we take it here.

If the mind be not possessed of docility, imbibing readily the advice of a master, treasuring up, reasoning on, and applying it, as circumstances occur, farewell every expectation of success ; but where the mind, as it were, surveys an object on all sides, carefully investigates its appearance, principles, and properties, undismay-
ed

ed by difficulties, or ingenuously stating them to those to whom they are familiar, and who have often overcome them, then we may justly hope, that time, and experience, will ripen such a mind to an honourable maturity.

A lively and vigorous IMAGINATION is a very considerable part of genius. Most productions of art may be denominated specimens of the artist's imagination : no one supposes an artist ever saw a groupe of figures, exactly in the same attitudes, lights, and shadows, as presented in his picture ; *that* is nothing more than a copy of a composition formed in his mind, and transmitted on the canvas by the skill of his hand. If his imagination be frigid, and heavy, the same faults will be communicated to the piece ; if it be enthusiastic, and wild, such will be his performance. A fertile fancy, indeed, may be restrained by precept ; reflection, and study, may reject many ideas which present themselves, and, by selecting the happiest and most graceful, may not only moderate, but often prevent extravagance ; while the coldly conceptive mind, whose imagination is scarce moved by its subject, can hardly be expected to surpass mediocrity, though surrounded by the greatest advantages, and the best assistance.

It must be confessed, the fancy of some masters has not only deviated from nature, but from probability and possibility likewise; the centaur, the griffin, the sphinx, and other monsters, are instances of this, and can only be defended by referring them to the class of emblematical compositions, whose liberty is little other than licentiousness: yet even in these extravagant forms, there is often something more striking and agreeable, than in the tasteless productions of torpid frigidity.

A delicate SENSIBILITY, which feels as it were intuitively the impressions of picturesque beauty, should accompany a lively imagination. By this principle an artist must select, or combine, the attractions of beauty; must distinguish the variety of images collected in idea, and determine their relation to the business in hand; must frequently separate what imagination had united, and restrain, or indulge, the vivacity, of fancy.

Whether JUDGMENT may properly claim a place, as part of genius, I will not determine; without it, genius cannot attain to considerable merit or applause, because others will unanimously condemn the greatest talents if destitute of this principle. Like a ship without its rudder, genius void of judgment may make a fair appearance at a distance, and seem to want

no help, while indeed it is the sport of winds, and agitated by every wave.

Judgment has been considered as a principle, whereby we determine not only on what is presented to us in one whole, but likewise on the several parts; and not only on the parts distinctly, but also of their union in one whole; its principal branches are knowledge and taste.

I apprehend the qualities I have mentioned may subsist independent of each other. Inclination does not imply Docility, nor is Imagination, or Sensibility, the offspring of study and labor; Judgment seems to be most attainable. In fact we see many persons whose opinions and admonitions are entitled to great deference, and whose applause is the object of our ambition, because their judgment is regulated by the knowledge they have acquired.

If I had proposed to enter fully into this subject, it would not be very easy to stop here; but as my intention was only to present a slight hint or two, you will permit me LADIES and GENTLEMEN, to close the present discourse in a few words.

In every pursuit, the difficulties which occur appear considerable to the beginner; but we know that experience will certainly remove them; those which now seem formidable shall
be

be despised hereafter; the impediments which obstruct our progress are not insuperable though inevitable.

Although RESOLUTION could not with propriety be introduced as a part of genius, yet in my esteem, it is the very life of the undertaking, it is an indispensable principle, and is more frequently rewarded by applause, even though unaccompanied by genius, than genius when destitute of resolution.

Give me leave, therefore, LADIES and GENTLEMEN, to assure you, that a steady attention to the objects of your pursuit, will certainly meet its reward; not dispirited by difficulties, vanquish them by perseverance: nor let any one who hears me be discouraged by the idea that GENIUS is a blessing imparted to few, for I persuade myself that his attainments, in consequence of a diligent exertion of his talents, and careful application of the precepts I may have the honour to deliver, will repay every attention to his **UTMOST SATISFACTION.**

LECTURE III.

LADIES and GENTLEMEN,

IT is true that genius and inclination for a particular study, may, by labour and assiduity, surmount many difficulties; yet to remove impediments from the path of science, is a grateful task, and genius will feel and acknowledge the obligation; for those who are most capable of profiting by instruction, are usually most sensible of its value.

The arts dependent on DESIGN embrace a great variety of subjects, and require an equal variety of precepts; not to perplex my young adventurers by attention to many at once, I propose to treat them separately.

The art of DRAWING, as the foundation of all others, claims our first attention. The acknowledged utility of this elegant and ornamental art greatly enhances its value. Not confined to painters, engravers, embroiderers, &c. professions whose employment evidently depends on it; it is daily practised by the mathematician, engineer, navigator, and others.

Drawing

"Drawing is the art of representing the appearances of objects : it expresses by lines and shadows the resemblance of any thing whatever, and even produces to the inspection of others the conceptions of the mind.

The MATERIALS used in drawing are Pens, black-lead Pencils, camel's hair Pencils, Indian ink, and India rubber ; Chalks, white, red and black ; a T square, a parallel Ruler, and Compasses. Various sorts of Paper are used to work on : for Indian ink, white and fine ; for chalk, more rough and coarse ; for black and white chalks, blue or brown, &c. according to the fancy of the artist.

The use of the black-lead pencil is to form an accurate outline, to be finished in Indian ink : India rubber erases black-lead lines very neatly ; the T square, ruler, and compasses, are necessary in drawing perspective, architecture, &c. but should never be applied to figures : the student should learn to see them correctly, without such injurious assistance. As a great master expressed himself, " the compasses should be in the eye, not in the hand."

I wish to inform my young friends, that it is of consequence to have good materials ; to purchase those which are but indifferent, is not genuine oeconomy, as they not only give great trouble in working, but may perhaps occasion

occasion disgust with the art, or dissatisfaction with one's self without cause.

In chusing camel's hair PENCILS, moisten them a little, so as to discover if all the hairs contribute to make a true and regular termination; reject those which split into different parts, and those wherein some of the hairs are longer than their proper point.

INDIAN INK is an admirable composition; not fluid like our writing inks, but solid like our mineral colors, though much lighter: It is made in all figures, but the most usual is rectangular, about a quarter of an inch thick. Sometimes the sticks are gilt with various devices.

To use this ink, there must be a little hollow marble (to be had at any color shop) or other stone, with water in it, on which the stick of ink must be ground, till the water becomes of a sufficient blackness. It makes a very black shining ink; and though apt to sink when the paper is thin, yet it never runs or spreads; so that the lines drawn with it are always smooth, and evenly terminated, how large soever they be. It is of great use in designing, because its tone of colour may be augmented or diminished at pleasure. It is imitated by mixing lamp black, prepared from linseed oil (by hanging a large copper pan over the flame

flame of a lamp to receive its smoke) with as much melted glue as is requisite to form it into cakes. These cakes, when dry, answer very well in regard both to color, and the freedom and smoothness of working. Ivory black and other charcoal blacks, levigated very fine, have the same effect with lamp-black.

It is not easy to distinguish the best Indian ink from the inferior; the usual way is by rubbing the stick on the back of the hand, or any other place previously wetted; but frequently the sticks are coated with a fine sort, and the part within is worthless. The makers generally scent the best ink with the best musk.

In using Indian ink it should always be remembered, that a light color may be darkened by additional washing, but that which is too deep cannot be lightened; the safest and best way is, to proceed gradually from a weak tint, to a stronger, till the various parts obtain the force intended.

WHITE CHALK is a fossil substance usually reckoned a stone, but of the friable kind; it is sometimes found in powder, and has all the properties which characterize calcareous earths, but wants much of the weight and consistence of real stone. Tobacco-pipe clay is commonly

monly used as a substitute for white chalk, and for some purposes is superior.

RED CHALK is an earth of great use, and is common in the color shops. It is properly an indurated clayey ochre, is dug in Germany, Italy, Spain, and France, but abounds most in Flanders. It is of a fine, even, and firm texture; very heavy, and hard (but when too hard is troublesome to work with), is of a pale red on the outside, and of a deep dusky chocolate color when broken.

BLACK CHALK is a light earthy substance, of a fine black color, of a compact and laminated texture, and a smooth surface. It is easily reduced into an impalpable powder without injuring its color: this useful earth comes from Italy (which sort is usually most esteemed) and Germany: but many parts of England and Wales furnish substances nearly if not intirely of the same quality, and equally serviceable both for drawing, and as black paint.

Notwithstanding the greatest care in selecting the best pieces of chalk, they are liable to contain small stones, grit, &c. to remedy which evil, some who are curious in this article, reduce the natural chalk in a fine powder, and (rejecting the refuse) mix with it a composition whose chief ingredient is soap, then roll it into
crayons

crayons of a proper size, and dry it carefully. Red chalk is much improved by this process.

A variety of PAPER is used in this art: for Indian ink, some use a smooth paper, artificially glazed by heat; others prefer a more substantial kind, the edges of which they paste to the drawing-board, to keep it flat, and prevent its shrinking. For red, or black, chalk, there are many various sorts, whose names I shall not here repeat. Blue paper is frequently used for black and white chalks, the colour serving for the middle tints of the design, which is shadowed with black chalk, and heightened with white. A tinted paper of a brownish hue is sold for the same purpose, but is usually dear in its price. Substitutes are made several ways; by staining white paper with bistre, or with water coloured by tobacco-leaves, or by boiling brewer's clay in beer, and striking it on the paper with a sponge, as even as possible.

I digress here, LADIES and GENTLEMEN, with design to offer a few hints by way of caution to young beginners, respecting their attitude while at study; nor let this be supposed a trivial concern, for I have had frequent occasion to observe, and lament, the irregular and injurious habits contracted by some young

persons, for want of a little attention to this particular.

Why should a Lady or Gentleman, when drawing, be less graceful in their attitude than when playing on the harpsichord? A good posture is as readily attained as a bad one: and since the whole is custom, it is well worth while to remember this advice: an attitude upright and free, is best both for a designer and his works: In fact, this caution respects equally the merits of a performance, and preservation of health.

It is a bad custom to place too near the eye a subject to be copied: when very close, it not only prevents a distinct view of that correspondence of the several parts to each other which is indispensable, but also is not free from danger of rendering the eyes short-sighted. A similar danger attends the admission of a very strong glare of light, either on the original or copy; a clear steady light, but not too brilliant, is desirable.

My young friends will take in good part these cautionary admonitions; and happy shall I esteem myself, if they prove preventive of that indecorum, and of those evils of which some complain.

To return to our subject: Before you begin a performance, consider the original with attention

tention: divide it in your mind into several parts; observe the length, the breadth, and the similitude of each part; remark their proportion to each other, and to the whole; their respective distances and situations; more especially attend to those objects or parts which fall pependicular, or parallel, to others; this rule, duly practised, will prevent material errors.

As the excellence of drawing consists in its accuracy, endeavour to render the sketch as correct as possible; never proceed to shadow or finish any part of a drawing till the lines of the sketch have obtained a close resemblance to its original; always remembering to begin at the left part of the paper, that the subject may be continual visible; the right side of a drawing, if large, is liable to be injured by the right hand or arm.

The learner should by all means draw his studies large, thereby avoiding that confusion of lines almost inseparable from smaller subjects; for, having once obtained a strong and distinct idea of an object, we find much less difficulty in reducing, than in enlarging it. This premised, it is adviseable to commence the study of this noble art by drawing first in CHALKS (rather than Indian ink), as they permit a much more bold and free manner of handling,

handling, which is a very desirable acquisition. Ease and facility not only expedite business, but give a certain master-like appearance, which the most elaborate precision cannot equal.

To begin a drawing in chalks; first form a sketch from the original with a piece of charcoal of convenient thickness and length; this is the best material to sketch with, as it admits of being frequently rubbed out, consequently the outline may be rendered very correct before it is finished. Always hold the port-crayon further from the point than the pen in writing, that it may not impede freedom of hand.

Having formed an accurate outline, proceed to finish it by lightly touching the darkest shadows with a few strokes of chalk: these being inserted distinctly, though faintly, proceed to the next darkest, and so on, till all the principal shades have been attended to: then bring the deep ones nearer to their proper color, which will enable you to form a judgment of the strength requisite for the middle tints. It is necessary to begin shadows first, lest the middle tints, which are the chief beauty in all drawings, should acquire too much color, and thereby spoil the whole.

Remember to draw the chalk always the same way on the paper (whether from left to right, or from right to left), that it may
make

make a smooth grain, and free from blemishes. In any part where a very dark color is wanted, to draw the chalk smartly once, or twice, the contrary way to the grain, will produce the desired effect.

We have now attended to the materials used in this art; and to the method of using them; it is natural to introduce a few reflexions relative to the principles of those subjects whereon we mean to employ them; for certainly *all* subjects must not be indiscriminately studied, or imitated, since many, so far from meriting attention, excite aversion.

Most productions of nature or art may be considered as subject to the skill of a designer; some for their elegance, others for their utility. The utility of a thing depends on the wants of those to whom it is useful, and those wants are various as the nations, the individuals, the occurrences under heaven. Elegance is an advance on utility: necessities are objects of desire previous to what is refined or polite; but no sooner are the necessities of mankind supplied, than they turn their thoughts to whatever appears convenient, agreeable, or ornamental.

Our present attention is engaged on an art which claims the highest elegance; which tho' simple in its operation, and easy in practice,

yet

yet possesses principles not less profound, peculiar, or excellent than any science whatever. The ignorant applaud the result of these principles without understanding by what power they are affected; and adepts admire them, not only for their force, but also for the innumerable combinations of which they are capable, and for that exquisite beauty they produce to our view.

The magic sway of BEAUTY is universally acknowledged; what eye, or heart, denies its dominion? yet very few enquire by what properties they are captivated, or examine the principles of that quality whose effects they experience. Those gentlemen who have investigated the subject have suggested according to their respective feelings a variety of sentiments, not always indeed satisfactory, though ingenious, nor always coincident in opinion; yet perhaps their differences are not so extreme as their expressions may sometimes indicate.

Without pretending to advance a new hypothesis on the subject, I content myself with simply stating what appear to me the principles of this quality; premising that what I have to deliver, is offered chiefly with a view to the art under consideration.

The source of that pleasure we receive from inspecting certain objects, is usually termed
BEAUTY;

BEAUTY; what are the constituent principles of beauty we shall now proceed to enquire.

The human mind is in its nature so alert and vigorous, that it scarce ever ceases from action: While the senses are in exercise it cannot refrain from observation on surrounding objects, and having by constant reflexion obtained a competent knowledge of their uses and designation, it calculates very accurately (though without always perceiving it) the fitness or unfitness of most things to the services for which they are intended: hence, to see vast weights sustained by a slender prop, occasions pain and disgust; on the other hand, stable pillars employed in supporting a trivial burden, excite our contempt; but when we examine a contrivance happily adapted to its purpose, it affords us satisfaction: this satisfaction is the result of **FITNESS**, as unfitness is the occasion of pain and disgust. And because this principle is continually exercised by the eye, and appealed to on every occasion, it becomes the very foundation of beauty, and with good reason is placed first by writers on the subject.

We need not go far to prove that utility or fitness is a principle necessary to beauty; what should we think of a building, or of its accommodations, which were destitute of fitness?

ness? Suppose for instance, the steps of a magnificent edifice, under pretence of conformity to other parts were enlarged to double or treble their just height; should we commend the skill of the architect?

There are indeed many subjects which cannot be tried by similar rules; can we determine on the fitness of rocks and mountains? certainly, no; neither shall we select rocks and mountains as examples of this part of beauty: the scale by which mankind judge, is too small to measure the stupendous productions of Omnipotence; but on subjects to which we are competent, we determine, that the fitness of an object for its end, is one source of beauty.

The application of this principle may greatly account for the different opinions of various nations on this subject: the fitness of utensils and implements to the purposes for which they are designed, unquestionably contributes to render them most elegant in the judgment of those best acquainted with their utility.

The second principle in beauty is **VARIETY**. Need I demonstrate that the same, and the same, is tedious? That incessant repetition is fatiguing? The eye is quickly satiated without variety, and must be recreated by change either of object, or situation. Hence arises the beauty of landscape; it admits an almost infinite

finite diversity of *forms*, in trees, buildings, and clouds; of *colours*, in their various hues, green, brown, or blue, with ten thousand different shades. Yet we consider a landscape as imperfect, if destitute of water, which reflects both forms and colours, and greatly increases variety, not only by reversing the objects seen in it, but by imparting a peculiar and characteristic softness to their reflected tints. And here we discover the beauty of rocks and mountains; whose huge masses, and shapeless forms, when judiciously introduced, impart a diversity and a contrast peculiar to themselves.

But variety may be deprived of its effects by extending it to extremes: an heterogeneous assemblage of parts, without correspondence, or relation, is not less disgusting than unvaried sameness. To check therefore the wildness and eccentricity of this principle when ill understood or misapplied, we introduce in the next place UNIFORMITY, OR SYMMETRY, as a third ingredient in beauty. By this term, we mean a regular, analogous and harmonious coincidence of parts to each other; so that the whole appears to be the result of skill and contrivance well employed.

In the labours of the architect this principle is seen to its greatest advantage. A well composed building usually exhibits a center, with

wings on each side : the resemblance of the wings to each other is so necessary (where both may be seen at once) that no structure in which it is neglected appears complete, or finished; but the eye receives a painful sensation arising from the deficiency. So accurate is the judgment of the eye on this principle, that many objects, which by accident are more inclined to one side than to the other, or not truly in the same plane, displease by their departure from exactness; we think them ready to fall, though in reality they may be free from danger.

Mr. HOGARTH, in his 'Analysis of Beauty,' adds to the foregoing principles, INTRICACY, and SIMPLICITY; I have rather considered them as included. A copious variety can never want sufficient intricacy, or a just uniformity pleasing simplicity; but he shall speak for himself.

"It may be imagined that the greatest part of the effects of beauty results from the symmetry of parts in the object which is beautiful; but I am very well persuaded, this prevailing notion will soon appear to have little or no foundation.

"It may indeed have properties of greater consequence, such as propriety, fitness and use; and yet but little serve the purposes of pleasing the eye, merely on the score of beauty.

"We have, indeed, in our nature a love of imitation from our infancy, and the eye is often entertained,

entertained, as well as surpris'd, with mimicry, and delighted with the exactness of counterparts : but then this always gives way to its superior love of variety, and soon grows tiresome.

“ If the uniformity of figures, parts or lines, were truly the chief cause of beauty, the more exactly uniform their appearances were kept, the more pleasure the eye would receive : but this is so far from being the case, that when the mind has been once satisfied that the parts answer one another, with so exact an uniformity, as to preserve to the whole the character of fitness to stand, to move, to sink, to swim, to fly, &c. without losing the balance : the eye is rejoiced to see the object turned, and shifted, so as to vary these uniform appearances.

“ Thus the profiles of most objects, as well as faces, are rather more pleasing than their full fronts.

“ Whence it is clear, the pleasure does not arise from seeing the exact resemblance which one side bears to the other, but from the knowledge that they do so on account of fitness, with design, and for use. For when the head of a fine woman is turned a little to one side, which takes off from the exact similarity of the two halves of the face, and somewhat reclining, so

varying still more from the straight and parallel lines of a formal front face, it is always looked upon as most pleasing. This is accordingly said to be a graceful air of the head.

“It is a constant rule of composition in painting to avoid regularity. When we view a building, or any other object in life, we have it in our power, by shifting the ground, to take that view of it which pleases us best; and in consequence of this, the painter (if he is left to his choice) takes it on the angle rather than in front, as most agreeable to the eye; because the regularity of the lines is taken away by their running into perspective, without losing the idea of fitness: and when he is of necessity obliged to give the front of a building, with all its equalities and parallelisms, he generally breaks (as it is termed) such disagreeable appearances, by throwing a tree before it, or the shadow of an imaginary cloud, or some other object that may answer the same purpose of adding variety, which is the same with taking away uniformity.

“In my mind, odd numbers have the advantage over the even ones, as variety is more pleasing than uniformity, where the same end is answered by both; and I cannot help observing,

serving that nature in all her works of fancy, if I may be allowed the expression, where it seems immaterial whether even or odd numbers of divisions were preferred, most frequently employs the odd; as for example, in the indenting of leaves, flowers, blossoms, &c.

“ The oval also, on account of its variety with simplicity, is as much to be preferred to the circle, as the triangle to the square, or the pyramid to the cube; and this figure lessened at one end, like the egg, thereby being more varied, is singled out by the Author of all variety, to bound the features of a beautiful face.

“ When the oval has a little more of the cone added to it than the egg has, it becomes more distinctly a compound of those two most simple varied figures. This is the shape of the pine-apple, which nature has particularly distinguished by bestowing rich ornaments of mosaic upon it, composed of contrasted serpentine lines, and the pips, as the gardeners call them, are still varied by two cavities, and one round eminence in each,

“ Could a more elegant simple form than this have been found, it is probable that judicious architect, Sir CHRISTOPHER WREN, would

not

not have chosen the pine-apples for the two terminations of the sides of the front of St. Paul's: and perhaps the globe and cross, though a finely varied figure, which terminates the dome, would not have had the preference of situation, if a religious motive had not been the occasion.

“ Thus we see simplicity gives beauty even to variety, as it makes it more easily understood, and should be ever studied in the works of art, as it serves to prevent perplexity in forms of elegance.

“ The hair of the head is another very obvious instance, which, being designed chiefly as an ornament, proves more or less so, according to the form it naturally takes, or is put into by art. The most amiable in itself is the flowing curl; and the many waving and contrasted turns of naturally intermingling locks ravish the eye with the pleasure of the pursuit, especially when they are put in motion by a gentle breeze. The poet knows it, as well as the painter, and has described the wanton ringlets waving in the wind,

“ And yet to shew how excess ought to be avoided in intricacy, as well as in every other principle, the very same head of hair, wisped and matted together, would make the most disagreeable

disagreeable figure ; because the eye would be perplexed, and at a fault, and unable to trace such a confused number of uncomposed and entangled lines."

After all that has been said on this subject, it appears visionary, to think of inventing a system of beauty reducible to mathematical rules : mankind are divided on this matter, as on every other : what is beauty to one person, is at least indifference, if not deformity to another ; and the same contradiction of opinion prevails among nations, as among individuals, each supposing those manners most pleasing, those sentiments most just, those features most beautiful, which characterize their native land.

If I was endeavouring to account for this prejudice in favour of the beauty of our own country, perhaps I should say, that there is in human nature a certain selfishness, which discovers itself as on all other occasions, so likewise on this. Man has no conception of any being or form, whose beauty is superior to his own (though we grant in hypothesis there may be many) ; contemplating himself therefore as the summit of excellence, he compares other forms with the human, and according to their similarity, or diversity, he approves or condemns.

It

It is pleasant to trace the variety of reasons, and causes, man assigns for his own superiority: some animals are too heavy, others too light; quadrupeds are too prone, birds too erect; fish cannot compare, they are totally unlike us; and yet we are dissatisfied with the monkey race, they resemble us too nearly.

This prejudice which is common to the species, inhabits every individual; where it most abounds, and expands, it is the basis of that disagreeable passion we term self-love; but though it may not arise to that height, though a person may not regard himself as perfection, or his own figure as faultless elegance, yet being always conversant with it, and aided by a certain degree of this predilection, he becomes best satisfied with what most nearly resembles himself. The fact, I say, is, that whatever is related to OURSELVES, is in our esteem more excellent, than the possessions, or acquisitions of others.

This is not a place to enquire into the force of custom, or habit; if it were, a due consideration of the power of that principle would tend greatly to solve the difficulties of the present question. We are by use reconciled to a thousand absurdities, and even praise what is rather entitled to blame. In the fashions which

appear among us we have ample evidence of this; for scarce any new mode of dress, or of decoration, is thought elegant at first, but after the eye has been sufficiently accustomed to it, we commend it. In fact, the force of custom is incredible; could it else ever have been thought handsome to wear the toes of the shoes half a yard in length, insomuch that necessity obliged the wearer to tie them to his knees? or unless this potent principle had reconciled the ladies to the enormity of their dress, would our wise ancestors have had occasion to enact a statute restraining the immensity of ruffs?

The various dresses of mankind perhaps *might* have their origin in utility, but are certainly retained by the power of custom. Education has taught the youth to affix ideas of dignity or elegance to certain habits; and willing to share the respect paid to these habits, they adopt them with readiness, if ever they have occasion to wear them. And this is especially true with relation to habits of office, which, though frequently unnatural, and cumbersome, yet seem to impart a certain importance to the wearer, correspondent to our regard for his station.

Since then ideas of elegance are so various, since much false beauty is imposed on the world as genuine, at the same time that we

allow the utmost liberty of opinion, and judgment, we shall nevertheless infer, that to have the natural taste justly improved, and cultivated, is a very desirable advantage. And as there appears to be a foundation in nature for the principles adduced above, we shall continue to think that there cannot be **BEAUTY** without **FITNESS**, since unfitness occasions disgust; nor without **VARIETY**, since perpetual repetition is tiresome; nor without **SYMMETRY**, since chaotic confusion is distracting.

LECTURE

LECTURE IV.

“**E**VERY thing, says SOLOMON, is beautiful in its season:” and we adopt his opinion: time and place, a happy union of circumstances, render many things highly pleasing, which, under less favourable appearances, would scarce receive our notice; but your present attention, LADIES AND GENTLEMEN, is not requested on subjects interesting by accident, but on those which are universally acknowledged to be uniformly engaging.

Amid the variety of beauty with which our earth abounds, nothing is so striking to mankind as the elegance of the human form, and while that predilection we lately mentioned continues, it ever will be so. This has been the subject of panegyric in all ages, and by all writers; our inimitable SHAKESPEARE, equally excellent on this as on all other occasions, thus exclaims: “What a piece of work is man! how noble in reason! how infinite in faculties! in form and

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moving,

moving, how express and admirable ! in action, how like an angel ! in apprehension, how like a God ! the beauty of the world ! the paragon of animals !" (*Vide Hamlet.*)

If, amid the infirmities to which human nature is now exposed, man is ' the beauty of the world, the paragon of animals ; ' if his form now excite love, and respect ; shall we turn our thoughts to his original purity, when no disease pained him, no calamity molested him ; when health of body, united with vigor of mind unpolluted, untainted ; when the first pair

(The loveliest pair

That ever since in love's embraces met,

ADAM the goodliest man of men since born,

His sons, the fairest of her daughters EVE)

With native honour clad

In naked majesty seem'd lords of all,

And worthy seem'd ; for in their looks divine,

The image of their glorious Maker shone,

Truth, wisdom, sanctitude severe and pure,

Severe, but in true filial freedom plac'd ;

Whence true authority in man : though both

Not equal, as their sex not equal seem'd ;

For contemplation he and valour form'd ;

For softness she and sweet attractive grace.

He for God only, she for God in him ;

His fair large front and eye sublime declar'd

Absolute rule ; and hyacinthine locks

Round from his parted forelock manly hung

Clustering, but not beneath his shoulders broad :

She

She as a veil down to the slender waist
 Her unadorned golden tresses wore
 Dishevell'd, but 'in wanton ringlets wav'd,
 As the vine curls her tendrils, which implied
 Subjection, but required with gentle sway,
 And by her yielded—

Well might he be called a SON OF GOD, well
 might that sublime, that insuperable commen-
 dation be given them, “in THE IMAGE OF GOD
 created he them.” With regret we forbear the
 contemplation of this lovely image, to drop a
 tear over the effects of

Man's first disobedience, and the fruit
 Of that forbidden tree, whose mortal taste
 Brought death into the world and all our woe,
 With loss of Eden —

But, notwithstanding disease and calamity
 are now incident to man, there yet remain, in
 the human form, sufficient evidences of won-
 derful skill, to justify our attention; and suffi-
 cient beauty, to excite our admiration.

It is wonderful that any person conversant
 with the structure of the human frame, should
 be insensible to the omniscient contrivance
 which it exemplifies; or to the combination it
 exhibits of the principles, fitness, variety, and
 symmetry; those indispensable ingredients in
 beauty. “Such a performance as this can only
 be the production of a Divine Author,” said, and
 said well, the illustrious GALEN.

It

It is usual, among artists, to divide the human figure into three parts, the HEAD, the BODY, and the MEMBERS which move on the body; as this division is extremely simple, and every way proper, we shall adhere to the general custom: and that we may more readily attain an accurate knowledge of each part, we shall treat of it under the articles PROPORTION, CHARACTER, and EXPRESSION. As in grammar there is a good, a better, and a best; in reference to those degrees, we may consider a well-proportioned head, body, &c. as good; one not only well-proportioned, but possessing a certain natural distinguishing and appropriate character, as better; and if to a well-proportioned character, be added a happy and forcible expression, it is the summit of excellence in the art and the artist.

Nature has placed in the HEAD not only her *chef d'œuvre* of beauty, but likewise the governing powers of the whole man; our faculties, and senses, carry on their various occupations in the head, and impart to this division an importance and pre-eminence which justly entitle it to our first attention. We proceed, therefore, to consider the

PROPORTIONS

PROPORTIONS OF THE HEAD.

I WOULD not wish any of my auditors to suppose, that the term proportion is to be understood as implying mathematical rigor ; we have before disclaimed the use of compasses on this subject ; and, as we further advance, we shall find increasing reason to discard all such inapplicable and dangerous assistants. Undoubtedly, correct rules, and specific dimensions, are of service in their places ; for indeed we find it not always easy without them to impress on the mind of a student an abiding idea of regular proportion ; but their utility being very confined, it is generally more advisable to trust to further experience and progress in study, than to induce a bad habit which there is danger maybe indulged, and which, when indulged, is extremely pernicious.

It is certain that nature, whom we profess to follow, does not in her works confine herself to mathematical precision, but produces an almost infinite variety of countenances, by enlarging or diminishing some or other of the features which compose them ; therefore should a designer diligently avoid constant repetition of similar proportions, lest his performances fatigue the spectator by their too great identity : for the eye, in
 obser-

observation of natural objects, delighted by frequent novelty, is liable to be satiated when inspecting imitations of those objects, if, instead of that variety which yields delight, continual repetition without diversity is presented to it. Moreover, as variation of proportion is a principal source of CHARACTER, we shall perceive, in treating that subject, that all endeavours to bind the features of the countenance by permanent measurements, are absurd and nugatory.

In measuring the human figure, we select, as a standard, that part which is most obvious, and whose proportion is usually most certain; the figure, therefore, is considered as containing, in height or breadth, so many measures of the *head*; and the head is divided into so many times the length of the *nose*; and that our accuracy may be yet greater, the nose is subdivided into twelve parts usually termed *minutes*; these minutes are seldom attended to in our reflections on nature, but are found of considerable service in studying the invaluable remains of antiquity.

The general form of the head is that of an oval, the broader part upward, the narrower below; and this form it retains on whatever side it is viewed.

There

There is indeed a distinction between a male and female head, which to those who are conversant in anatomy is very discernible in the scull ; upon which I shall no further enlarge here, than to remark, that some gentlemen have traced a gradation in the form of this part, from a European, to an Asiatic, to an African, to a monkey, to a dog. I would not infer from hence, that the form of the head betokens superior wisdom, or that talents and sense follow the gradation I have mentioned : not that I doubt our natural propensity to place *ourselves* first on the list ; or to regard Europe as the seat of wisdom, wit, and excellence, and our own country as undoubtedly unrivalled in Europe.

Some persons have thought they discovered in certain species of monkeys, a near approach to the human intellects, as well as form ; and some have carried this idea so far as to suppose, that man, in his uncivilized state, being merely an animal, so when animals shall congregate, and exercise their talents to polish their species, they shall become equal, if not superior, to mankind. But, the author who has lately maintained this opinion, is not guided by relation of forms ; on the contrary, he has preferred, as more sagacious in some respects,

the beaver *who* is prone, to the monkey, the ape, or even the oran-otan *which* is erect.

To return to our subject: The HEAD is considered as containing in height four measures of the nose; (I.) from the bottom of the chin to the bottom of the nose; (II.) from the bottom of the nose to its top; (III.) from thence to the upper part of the forehead, where the hair commences; (IV.) from thence to the crown of the head.

TO PLACE THE PARTS OF A FRONT FACE.

Having formed an oval, we place the features by tracing an imaginary perpendicular line in the centre, crossed by another at right angles in the centre of the first. We have already divided the perpendicular line into four parts (from the chin upwards, the nose, the forehead, the crown of the head); from the chin to the nose, divided into three parts, the upper division is the place for the mouth. The cross line we divide into five parts, and place the eyes in the second and fourth divisions. In a front view of the head, the neck seems to commence about level with the mouth. Such is the general rule; but these proportions are varied by many circumstances, and in many subjects.

TO

TO PLACE THE PARTS IN A PROFILE HEAD.

Draw the oval; divide one of its sides, into the same proportions as before, by the perpendicular (*i. e.* from the chin upwards, the nose, the forehead, the crown of the head, &c.); their intersections with the oval shew the situations of the parts. *Vide* PRINCIPLES, Plates I. II.

Another method of placing the parts in a profile:—Form an equilateral triangle; divide one of its sides into three parts; these divisions correspond to the places of the top and bottom of the nose; the original angles, to the top of the forehead, and the chin. A little rising forms the forehead; insert the nose, and divide the lower part as before. The other point of the triangle indicates the place of the ear. This rule serves equally, whether the profile be looking horizontal, upward, or downward. *Vide* PRINCIPLES, Plate VI.

Having protested against too close adherence to mathematical rules, I shall detain you, LADIES and GENTLEMEN, no longer on this part of our subject. Some masters are much fonder of them than myself; I consider them like corks to young swimmers, useful on some occasions, but to be quitted as soon as may be.

I proceed to the appearances of the head in

M 2

various

various aspects, *i. e.* looking downward, or upward. It is certain, the real distances of the features remain the same in every inclination of the head; but their apparent situation to the eye of a spectator may vary, either by changing the position of the head, or (which is equal) by the spectator's change of place.

In a head looking *downward*, we observe that those lines which in No. II. were horizontal, are now become the inferior part of a circle; we observe too, that the upper divisions of the head appear enlarged, and some of the upper part of the back of the head appears. (*Vide* PRINCIPLES, Plate *VIV*) This variation is more or less, as the head is more or less declined. Let us consider this matter.

Suppose yourselves, *LADIES* and *GENTLEMEN*, looking at a person, you naturally look at the eyes of that person; but, if he bows his head, while your eyes remain in the same place, the divisions of his face follow each other thus; the chin *recedes*, while the upper part of the head advances; consequently the first division (the chin) appears to shorten; the second division (the nose), though in fact preserving only its former dimensions, yet seems enlarged, by comparison with the diminution of the first: while the third division (the forehead) gains a similar
appa-

apparent advantage over the second : and the fourth over the third.

If the person supposed should bend his head very much downward (looking earnestly at the ground, for instance), we now perceive distinctly the comparative advantage of the fourth division over the third, *i. e.* that it preserves its just dimensions, while the third lessens ; by the third division over the second ; and by the second division over the first ; which scarce appears at all.

These variations are proportionate to the degree in which the head is lowered ; and the same kind of progress *inverted* takes place in the head looking *upward*. (*Vide* PRINCIPLES, Plate V.) In this aspect we observe those lines which originally were horizontal, and in the foregoing example were the inferior part of a circle, are now become the superior ; and the upper divisions of the head *recede*, to their apparent diminution, in proportion to what degree the head is elevated, the parts following each other, thus : the upper, or fourth division of the head is considerably lessened ; the forehead not quite so much ; the nose somewhat less ; and the chin scarce at all.

We remark, that in the head looking downward, the prominence of certain parts con-

ceals somewhat of the parts beneath them. Thus the eye-brows by their projection hide the eye; the nose hides the mouth; and even the upper-lip hides part of the under. Whereas in the elevation of the head, the projection of these parts appears distinctly, and we see beneath them; the eye-brows seem to rise, the nostrils are entirely seen underneath the nose, and part of the throat shews itself under the chin. The ear, being nearest the centre of motion, suffers the least alteration; yet even that is considerably moved.

Having thus noticed the divisions of the head, the methods of finding the situations of the features, and their variations in various aspects, I proceed to consider the proportions of the features of the face to each other; and these I shall place in the following order: (I.) The Eyes. (II.) Nose. (III.) Mouth. (IV.) Ears. But as it would be a kind of degradation of these noble organs only to repeat their proportions, I shall solicit your attention to a few previous thoughts.

Whoever reflects on the importance and necessity of the senses in human life, cannot but be struck with that provision made by an all-wise Author for their exercise; the organs by which we see, or smell, or taste, or hear,

are

are in their nature most admirably adapted to their respective purposes; we will consider, if you please, the EYE a little closely.

Often have I wondered at that contrivance by which we are enabled at once to comprehend, as it were, the universe by a speck; at that modification of originally inert and lifeless matter, by which are transmitted to the mind the images of external objects. It consists of humours, which, unable to resist injuries, or to defend themselves, are surrounded by numerous guards; a slight accident, which elsewhere might not deserve our notice, here becomes dangerous; and therefore these are protected with extraordinary attention. The EYE is partly secured, and as it were fortified, by the form and projection of the surrounding features, whose solidity may resist violent attacks; and partly by those curious curtains the eye-lids, whose instinctive attention is too alert and watchful for every inimical intruder.

The BALL of the eye floats with the utmost liberty in a kind of oil which lubricates its surface, and facilitates its motion. The IRIS or RING of the eye, is centrally situated in the cornea, which by projecting a little, acquires a more extensive view of surrounding objects. In the centre of the iris is the PUPIL, an orifice
through

through which the rays of light pass to the internal humours, where they are converged, and collected into a focus; thereby depicting the image of external objects very clearly and powerfully. Lest their action in a focus should be too strong for the retina to bear, the pupil has a power of admitting or excluding rays of light. This curious part, by a most admirable contrivance, possesses the faculty of contracting or dilating itself, according to circumstances. In a strong light which might otherwise be offensive or injurious, its orifice closes so as to admit no greater quantity of light than is convenient, but the internal parts enjoy that moderation which is necessary to the discharge of their office; in the shade, or wherever light is deficient, the pupil expands, admits all it can collect, and exerts itself to maintain that equilibrium which is equally destroyed by want, and by redundancy.

In cats, and other animals that prey in the dark, the pupil of the eye is so variable as to admit more than an hundred times the quantity of light at one time than at another. The human eye admits more than ten times the quantity of light at one time than at another; and it is supposed the difference

ence may be yet greater in very dark places : it is not impossible but that the iris may then be drawn back, and the pupil expand to the whole surface of the cornea.

But it should seem, that though the pupil may expand to this extent, it is not capable of accommodating itself to all cases requiring close contraction ; for we are told of the northern Indians in America, (the Esquimaux, &c.) that to prevent injury to their eyes from the too strong action of light reflected by the snows of their country, they form a pair of what we should call *blinkers*, consisting of an upper part, and an under, with so small an aperture between them as permits only a very slender streak of light to pass through, which yet is sufficient for their use. Thus, by a kind of advanced pupil, they assist the natural organ.

In comparing the sensual powers of animals with the human, we frequently find the advantage apparently in their favour.] Two eyes, and those very confined in their operations compared with the same parts in some animals, are sufficient for the use of man ; while a Bee or a Fly possesses thousands : for what seems as one eye in those insects, when examined by the microscope, proves to be a collection of eyes, each

perfect in its kind, and furnished with distinct nerves. The Cameleon has only two eyes ; yet by moving them forward or backward, or in contrary directions at once, he surveys all around him. I have with admiration observed one of these creatures looking steadily at me with one eye, with the other watching another person over his back, when having changed his situation rapidly to view his alteration of colours, his eyes have discovered their most surprising powers. The towering Eagle is proverbial for possessing a strength of sight which is not injured by soaring amid the brightest beams of the splendid luminary ; (this bird is said to be provided with a kind of membrane, which he draws over his eye, to defend it from the effects of too much light) while on the other hand, how greatly inferior are some animals ! what should be the visual organs of the Mole, are so painfully affected by light, when exposed to it, that the creature instantly seeks shelter in the earth.

We often say, we know not the worth of our possessions till deprived of them. Shall we take our estimate of the value of sight from the lamentation of one who had lost it ?

Seasons return, but not to me returns

Day, or the sweet approach of even or morn,

Or

Or sight of vernal bloom, or summer's rose,
 Or flocks, or herds, or human face divine ;
 But cloud instead, and ever-during dark
 Surrounds me, from the cheerful ways of men
 Cut off, and for the book of knowledge fair,
 Presented with an universal blank
 Of nature's works, to me expung'd and ras'd,
 And wisdom at one entrance quite shut out."

Thus reasons the forlorn SAMPSON.

"O dark ! dark ! dark ! amid the blaze of noon !—
 Since light so necessary is to life,
 And almost life itself, why was the sight
 To such a tender ball as th' eye confin'd,
 So obvious, and so easy to be quench'd ?
 And not, as feeling, through all parts diffus'd,
 That she might look at will through ev'ry pore ?"

THE PROPORTIONS of the EYE to the face, are as follow : the Ball is usually about one-fifth part of the width of the face ; and the Iris one-third the length of the ball : its height shews the opening of the eye. This part is differently coloured in different persons, but not according to any certain rule ; in general, people whose hair and complexion are light coloured, have the iris blue, or grey ; on the contrary, those whose hair and complexion are dark, have the iris of a deep brown. I have heard from good authority of a vermilion-coloured iris. The eye seen in profile has half its dimensions when seen in front.

The feature which next claims our attention is the NOSE. This part contains the organs of smelling : without which sense, in vain were the fragrant ornaments of the garden, in vain the perfumes of the East, in vain the spicy gales of Arabia, which make,

“Cheer’d with the grateful smell, old OCEAN smile.”

We have observed the utility of this Member in proportioning the divisions of the head ; of which it is in height one-fourth part, of the face one-third : seen in front, its width at the nostrils is equal to the width of the eye ; its projection seen in profile is equal to its width ; the height of the nostril is about one-third the width of the nose.

The form of the nose (says LEONARDO DA VINCI) may be varied eight different ways, exhibiting as many different kinds of noses :

- I. Uniformly straight, concave, or convex.
- II. Straight, concave or convex, unequally.
- III. Upper parts straight, lower concave.
- IV. Those above straight, those below convex.
- V. Concave above, and straight below.
- VI. Concave above, and convex below.
- VII. Convex above, and straight below.
- VIII. Convex above, and concave below.

The insertion of the nose to the eyebrows admits but two different forms, concave or straight.

Dismissing

Dismissing our remarks on the nose, we proceed to observe of the MOUTH, that it is a principal feature in a beautiful face: its usual extent is about an eye and a quarter; in profile the mouth is nearly half the length of the front.; the upper-lip should generally project before the under.

Nature seems to have bestowed considerable care in decorating this feature, as appears from its lively colour, and the variety observable in its form and motion: it shews pretty clearly in general the disposition of the mind, and, especially when smiling, has peculiar graces. Indeed it has often been observed, that some persons who possess only that attraction which belongs to this feature, when directed by complacency and good-nature, have been thought more amiable than the completest beauties. I need not enlarge on the utility of this part; its use in receiving our food is obvious; and though sometimes, as has been said, it receives poison too, yet I must own myself of opinion that the poisons of life are more usually received at the eye, or the ear. I will not indeed vindicate the use sometimes made of its member the tongue (for this member, though the glory of our frame, lies under the imputation of being an unruly evil).

evil). "The tongue has neither bones nor joint, yet fashions itself with the utmost volubility into every shape, and every posture, which can express sentiment, or constitute harmony." The communication of our ideas by means of the tongue, is an evident instance of our superiority above the brute creation; had they MINDS, they would certainly impart their reasonings to each other; whereas their exertions of voice appear to express nothing more than bodily sensation, without any combination of mental ideas.

Of the EARS we observe that their proportion is usually somewhat more than one-fourth part the height of the head; in width about half their height; the head in turning itself round very much changes their appearance; as we sometimes see them in front, sometimes behind.

The sense of hearing, like that of sight, is a subject full of wonders: that the undulations of the air, so gentle, so faint as to be imperceptible by any other part, should yet so strongly affect the ear in the utmost variety of modulations and degrees, surpasses our admiration. I shall not detain you long, LADIES and GENTLEMEN, but cannot conclude this subject without remarking the peculiar structure of
this

this organ. Its external part is cartilaginous, extended, but narrowing as it approaches the internal members; the wandering sounds are hereby collected, and transmitted to a membrane called the *tympanum*, or drum, which is a fine skin extended on a circle of bones, over a reverberating cavity: this is affected by the vibrations of the air, and is furnished with braces, whereby to tighten or relax itself at pleasure. The internal cavity, and its furniture, the labyrinthine windings of the passages, the contrivances to soften the percussions of sound when too strong, or to augment them when too weak, the hammer vibrated by them, and repeating the motion, are so many instances of Omniscent skill; what shall we then say to the formation of those nerves, to act upon which requires all this apparatus!

As it is of consequence to attain a competent skill in designing those parts which have now separately employed our attention, I advise my young friends to pay them every regard; repetition, though not perhaps always very entertaining, is yet indispensably necessary. This premised, our next step is to proceed to unite them: as my auditors have attained a knowledge of their situation from what has been already offered, I shall only adduce a few hints.

GENERAL RULES FOR DRAWING A HEAD.

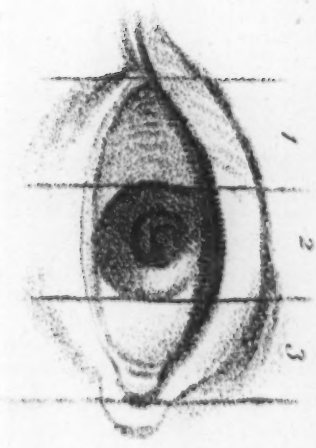
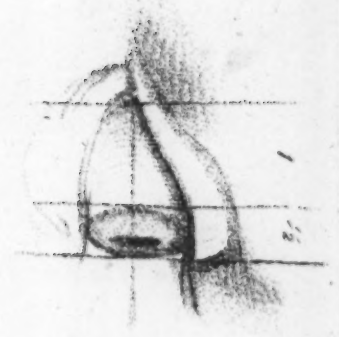
First trace a central perpendicular line through the forehead, nose, mouth and chin; then cross lines for the eyes, nose, mouth, &c. (This rule is universal, and applicable in every aspect of the head; but the cross lines vary by becoming circular, as already explained.) Having lightly traced these lines, proceed to mark the features, their extent, and projection; these being touched in their proper places, insert the other parts, hair, &c. (paying great regard to the oval of the face, and to the turn of the neck): finish the whole, by giving to each part that tone of light, or shadow, and colour, which it requires.

Thus have we attended somewhat to the human figure; more particularly, to the parts which compose the head; whose divisions we have noticed; the appearances of the features in various aspects; their proportions and uses: but let us not conclude that our progress is complete; for were a head composed never so exactly according to the measures we have mentioned, it would yet be very distant from such animation and vigour as might seem to impart life to it; *that* can only be attained by the addition of a certain natural likeness, or CHARACTER, whose principles will be the subject of our next discourse.

LECTURE



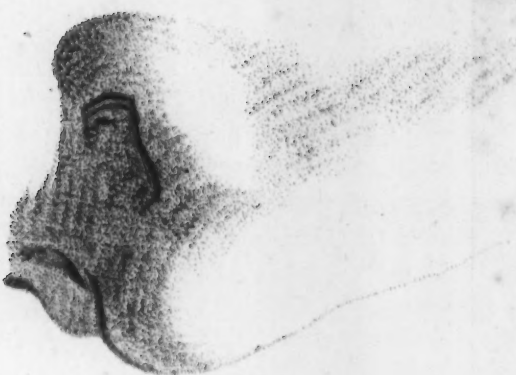
EXAMPLES



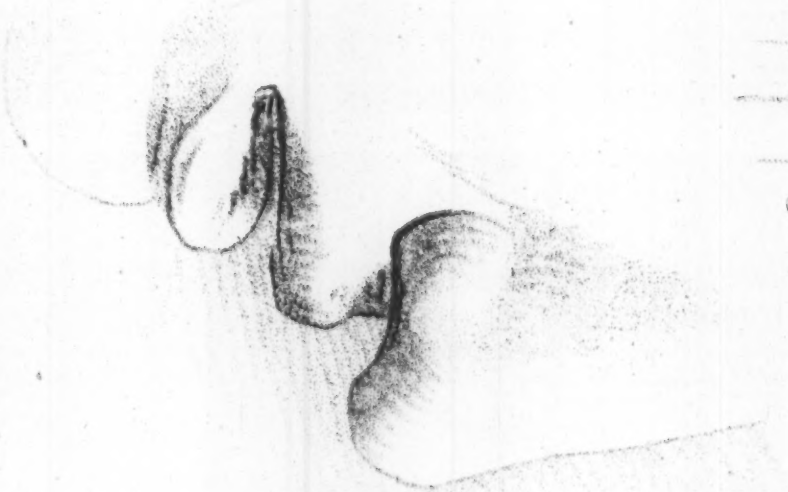
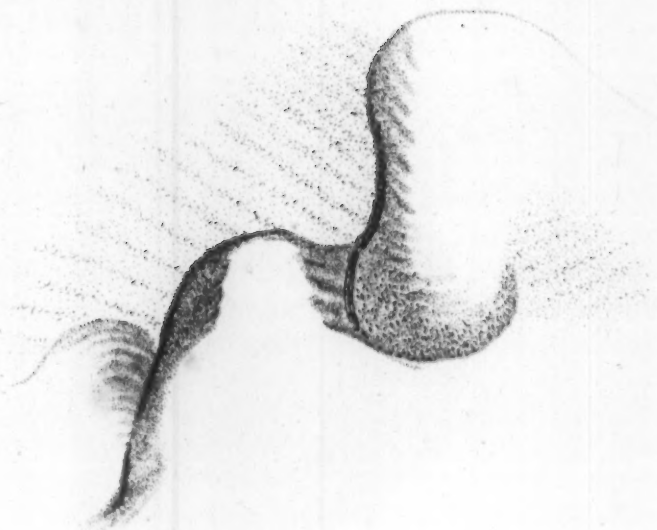
PRINCIPLES

Divide the length of the Eye seen in front into three parts, the center is the size of the sight & the proper opening of the Eye which is 1/3 of its length. The Eye in profile is half the size of the Eye in front having only one part and an half.





EXAMPLES

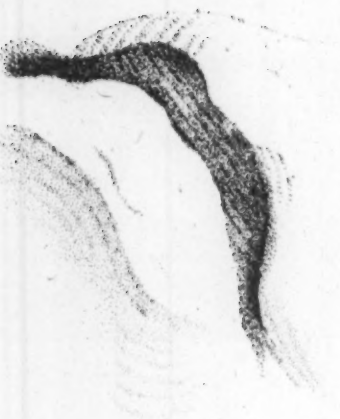
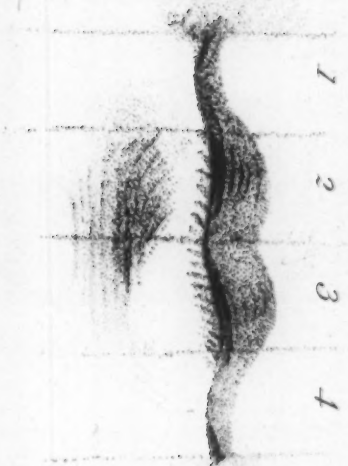


*The Nose seen in front is in width the length of the Eye
and in Profile has the same dimensions.
The Nostril is in height one third of the width of the Noe.*



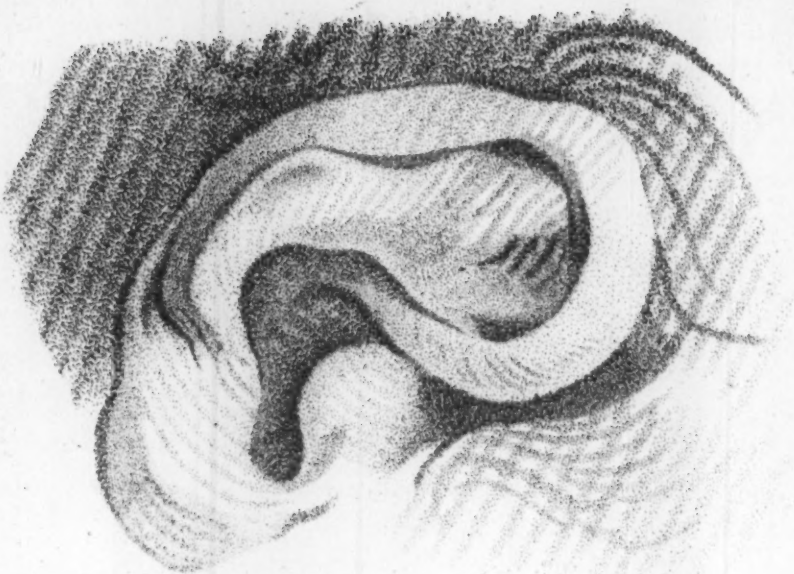
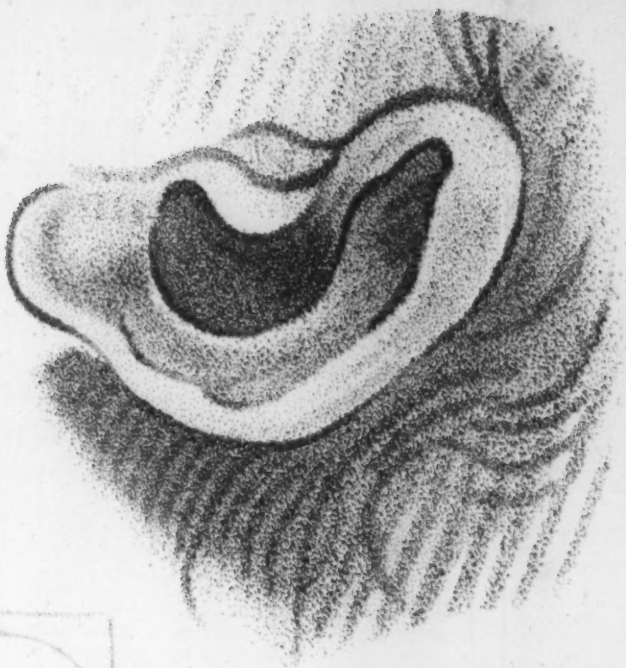


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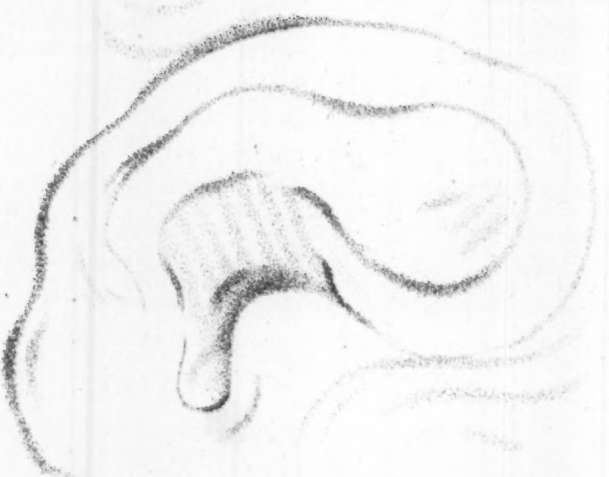
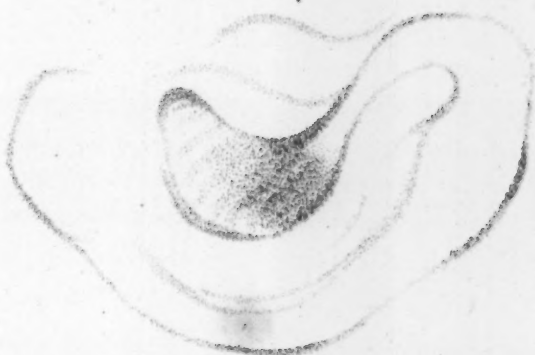


*The Mouth seen in front should have in length, an Eye and a quarter.
The Mouth in profile nearly half the front.*



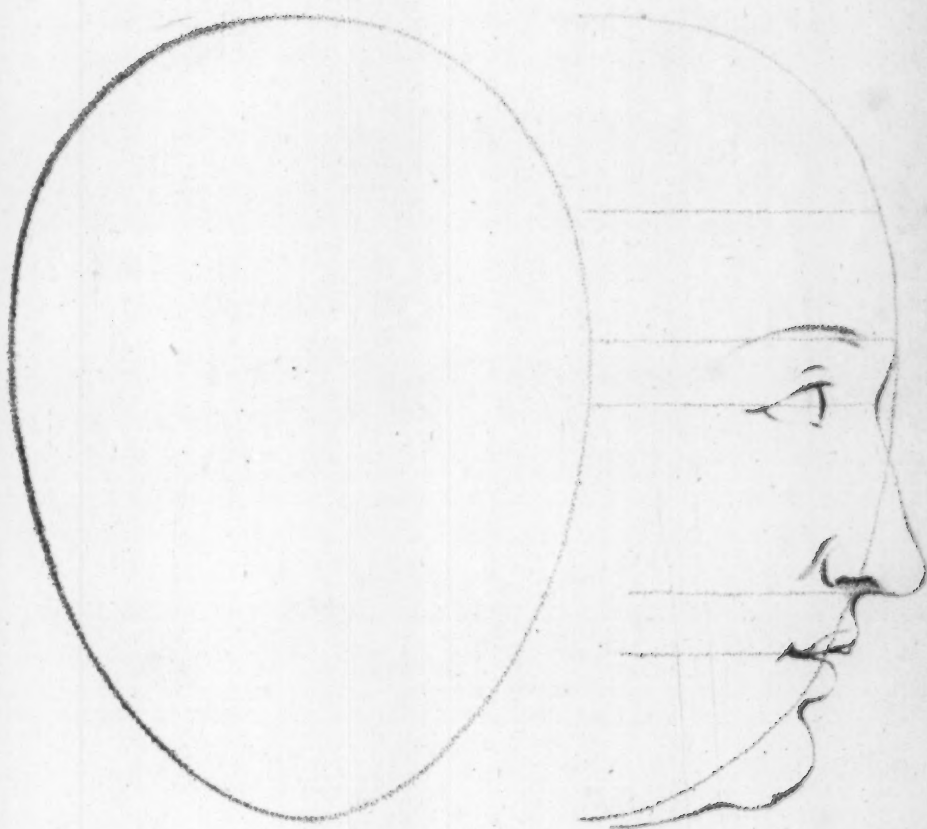


EXAMPLE



*The Ear should be in length rather more than one quarter the height of the Head.
The Width of the Ear is half its length.*

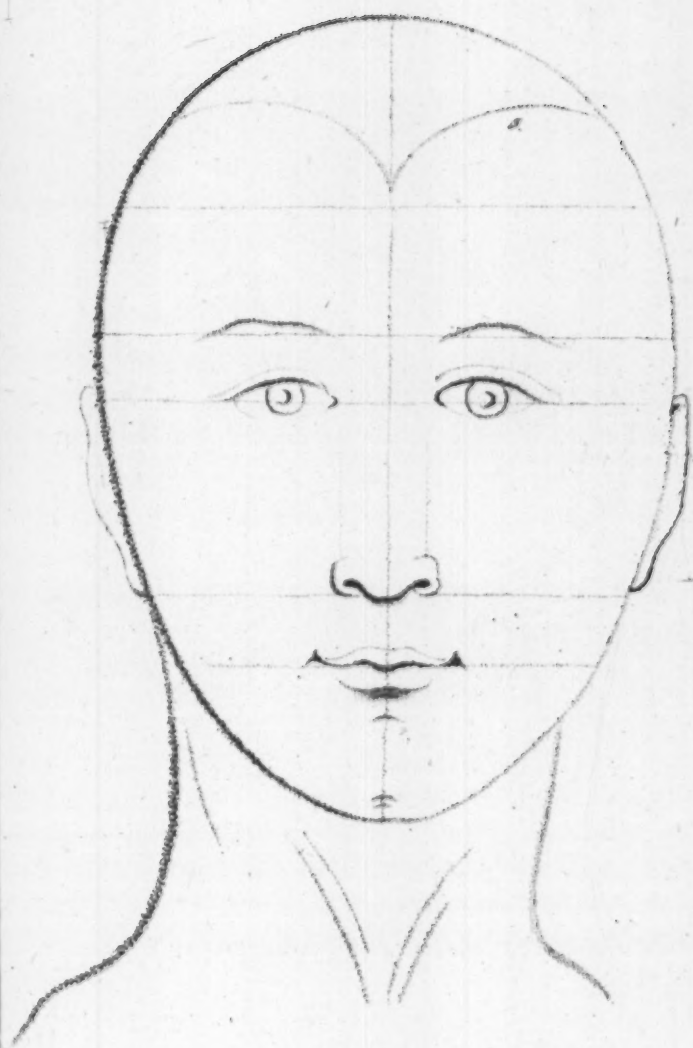




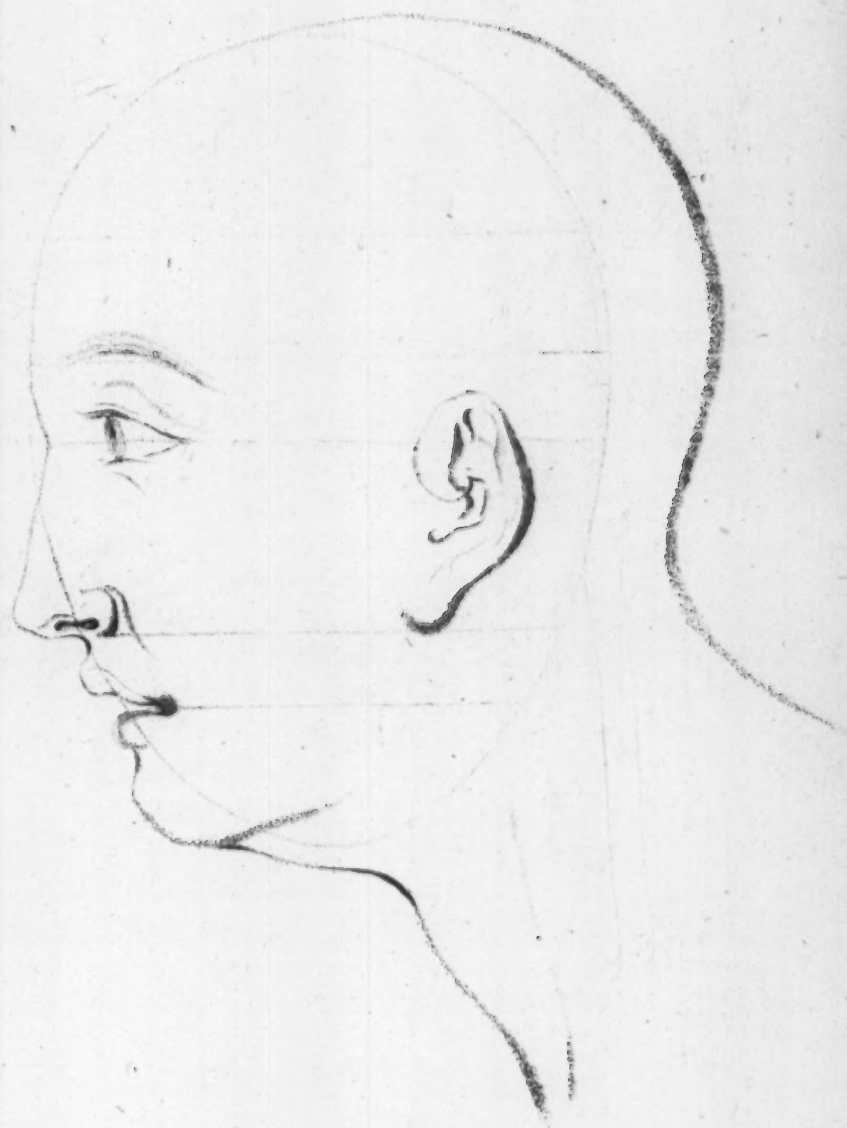
PRINCIPLES of DRAWING.

HEADS.







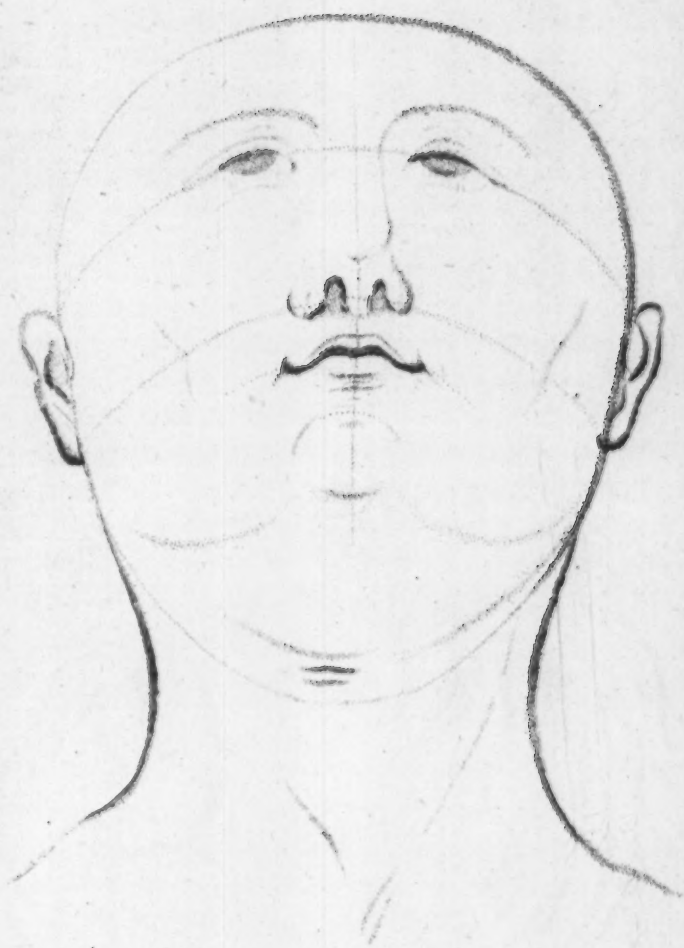








V









LECTURE V.

LADIES and GENTLEMEN,

IN pursuing our remarks on that division of our subject which now requests your attention, I flatter myself you will receive as well entertainment as improvement; of which perhaps you will be more sensible, if you recollect the remarks you cannot but have made on many similar articles to those we shall introduce; and I more readily request the recollection of your former sentiments, because the peculiar character of certain persons cannot easily be mistaken, but *will* impress the mind of every observer. Did you never dislike a person merely from his appearance, without any other reason? Did you never meet the man in whom you imagined you saw not only a deficiency of manners, but of sense or of morals? in whose vacancy of countenance you supposed you traced the signs of a correspondent vacancy of thought and intellect? On the other hand, many persons may at first

fight have prepossessed you in their favor, and their countenances have been (as was said by Queen Isabella of Castile) equivalent to letters of recommendation.

In such instances you have judged by CHARACTER, and, without perceiving it, have determined by the principles which are to be discussed in the present discourse. That these principles are founded in nature, I shall now assume for granted: should it be said in reply, that prejudice has its share; that persons arrived to years of reflection, combine ideas of good or ill-nature, with features similar to those which they have previously noticed to accompany such qualities; admitting the fact, I beg leave to enquire, by what principle do children fondle, caress, and become intimate with, some persons, while they reject the favors of others? They do not reason from past experience, but from present aspect; nor perhaps do animals always follow such experience, when they select as friends, among a numerous company, those persons whose looks indicate their natural benevolence. It is commonly said that dogs possess this sagacity in a high degree; and though common sayings are not to be implicitly adopted, no one will assert that this is destitute of foundation.

But

But the term **CHARACTER** is of much wider extent in the arts of design; it expresses that peculiar and distinguishing appearance of person, feature, and deportment, which is proper to any, and to every individual. By character we determine the sex, the time of life, the country or family, the mental disposition, the natural or acquired habit, and even (frequently) the professions and pursuits of those with whom we are conversant. Seeing then we have such variety opening to us in this article, let us proceed with circumspection.

I should first consider the distinct character of the sexes, were it not that I mean to trace the countenance from infancy to age; and the difference of sex is not very remarkable in early life.

That kind of character which marks their years is so clearly discernible in **CHILDREN**, that it admits of no dispute; the form of their features is as peculiar to themselves as the simplicity of their minds. Children possess the same natural passions and propensities as persons of riper years; but their tender age prevents the appearances of those signs or marks which usually denote such propensities: yet we frequently observe, even in very young children, certain indications of genius or stupidity, which time afterwards justifies.

In following the progress of human life, we remark, that most of its powers are at first very confined in their services; by degrees they quit their inactivity, and exercise the functions assigned them: it is true, the senses, and the organs of sense are perfect; but practice and repetition are necessary to facilitate their use. Even Sight is very deceptive to infants, as appears from their reaching at objects much too distant for their attainment; yet it should seem, that Sight, especially, is perfect very early, for its principal organs never vary in the dimensions they once possess; the pupil performs its office, and the iris, as Mr. Hogarth observes, continues ever the same; "so that," says he, "you may sometimes find this part of the eye in a new-born infant full as large as in a man six feet high, nay, sometimes larger." Undoubtedly, Nature pays the greatest attention to those parts whose uses are most early and important; the head of a child therefore is much nearer perfect proportion than any member of the body, because of its closer relation to the mental powers, and the early employment of the faculties exercised in that part.

Our present business is, to remark the external appearance of childhood, as seen in the countenance; in describing which we say, that

that whereas an oval is the form of the head in adult persons, the heads of children are much more inclined to a circle, and their features partake of the same form. In adult persons we reckon the figure to contain in height seven, seven and a half, or eight times the height of the head; whereas the head of a child is so much larger in proportion, that it is full one-fifth of the whole figure. The features may be thus described: the eye (*i. e.* the iris) is large, being the standard wherewith the other features are measured, and by which we compare the daily-perceived growings of the other parts of the face, and thereby determine a young person's age; the nose is flat, the cheeks plump and round, the mouth somewhat retired, the ears large, and the whole together rather heavy.

But the artist must distinguish the sexes even in children; and though it is not uncommon for them to be mistaken for each other by casual observers, yet in a picture there should be no ambiguity in this matter: to which distinction the following hints may contribute.

During infancy, the faces of boys and girls have no considerable difference; but as they grow up, the features of the boy get the start, and grow faster, in proportion to the iris, or ring of the eye, than those of the girl, which shews the distinction

distinction of sex in the face. Boys who have larger features than ordinary, in proportion to the iris, are what we call manly-featured children; as those who have the contrary, look younger and more childish than they really are.

Boys are generally more robust than girls; their heads broader, and ears larger; have usually a greater quantity of hair; more frequently curled; girls may have their's twisted, plaited, or wound upon their heads with loose flying locks; their hair longer than that of boys. Girls discover a certain sprightliness and vivacity, which is not equally strong in boys, though ever so wanton and playful. Attention should be paid to the natural disposition of the sexes: a doll, which as a toy well enough becomes a girl, is improper for a boy: as manly exercises, horses, or arms, which are the delight of boys, are not pleasing in the softer sex,

In the progress of the countenance to maturity, the features lose much of their roundness, and partake more of the oval; the nose rises, the cheeks retire, the mouth forms, and the disposition of the mind begins to shew itself in the air of the face. And especially, we now perceive a difference of sex, in the more speedy advance of the female

male features toward that form which is the ultimum of beauty :

“ By degrees,
The human blossom blows, and ev’ry day
Soft as it rolls along, shews some new charm,
The father’s lustre, or the mother’s bloom.”

When adolescence and youth have arrived at MATURITY, there is no longer any difficulty in discovering the sex; for though some few of either sex might personate the other, yet, as it is the intention of Nature they should be distinct, it exceeds our power to controul that intention; although in some instances we attempt it. I cannot but acknowledge myself of Sir ROGER DE COVERLEY’s opinion, who thought your Abrahams, your Isaacs, and your Jacobs, had much the advantage of us in appearance by the extent of their beards. In my eye there is a wonderful *venerability* shall I call it? in a silver beard: and though at present this appendage to the masculine countenance is under sentence of excision, the time has been when no man was thought wise without one; and the time may return when it shall be restored to its honours, and politeness and civility be calculated by the dimensions of the beard.

The Greeks in the Holy Land relate a story of one of their patron saints to whom the acquisition

quisition of this article seemed so desirable, that his anxiety and wishes for it quite preyed on his spirits.—They add, that Satan conceiving he had him at advantage, offered to furnish him handsomely on certain conditions : but this proposal the holy man rejected with scorn and horror, giving at the same time a hearty tug at the stumps of what little he had : finding it lengthen by the attack, he repeated his endeavors with indefatigable perseverance ; and in short, to the great vexation of the father of evil, has now the honor of wearing the longest beard of any saint in the calendar : *i. e.* from the chin to the ground. Whether this miracle excites similar wishes among my auditors, I will not determine ; but I observe the LADIES, by their smiles, seem to indicate their satisfaction that it happened, where we leave it—in a foreign land.

The vicissitudes of mortals forbid a permanence of that maturity to which we have traced them ; the parts, indeed, have attained their full growth, health enlivens the countenance, beauty adorns the cheek, the sparkling eye shoots love-inspiring glances, the scarlet lips breathe sweet delight ; but having now no further progress to make, they gradually change, wither, fade, and die. By degrees, imperceptible at first, steals on a small alteration in the features, or lines of a face, in
advancing

advancing, the change becomes more visible, and at length even rapid. The tints at first decline a little, but a certain sensibility of appearance makes ample amends; afterwards we perceive the sweet simplicity of many rounding parts of the face begin to break into less pleasing forms, with more sudden turns about the muscles; till at last the all-conqueror TIME, triumphs over what was once manly vigour, or female beauty.

We shall just remark the assimilation of the sexes in advanced years: During infancy they are greatly alike; very distinct at maturity; in old age they return to likeness. The most beautiful woman retains not the softness of her countenance, but, as wrinkles increase, approaches in appearance to a man of the same time of life; as a man, formerly robust and athletic, loses the distinguishing characters of his sex, and, under the pressure of a load of years, deserted by strength and vigour, dwindles into a close resemblance to an old woman.

I shall not offer any further thoughts on the character of the sexes, though much might be said; your own attention, LADIES and GENTLEMEN, will amply supply, and indeed surpass any remarks of mine on the subject; but I proceed to notice very briefly certain particulars of character as the effects of those NATURAL INCLINATIONS which are personal to each of us.

As my intent is hereby to assist the young designer in the study of nature, whose appearances are the objects of our present attention, it would be beside my purpose to enter into mysteries of *PHYSIOGNOMY*, (a science "puzzled in mazes, and perplexed with errors,") though some great artists have thought it the foundation of this part of their art, and an eminent foreign virtuoso (Mr. Lavater) has lately supported it in all its extremes: Yet perhaps it may not be useless to remark, that the animal part of man is apparently governed by the same laws as animals in general; and that when the human countenance is similar in its parts to those of certain animals, the man is supposed to have similar dispositions. Features of the swine, the ox, the sheep, and even the lion, have been found in some faces: *SOCRATES* is an indubitable instance of the first, and *CROMWELL* of the last; at the sight of whose portrait a certain Northern Potentate is said to have exclaimed; "I protest he makes me tremble!"

I shall here offer the opinion of a very observant artist, who thus expresses himself: "We have daily many instances which confirm the commonly-received opinion, that the face is the index of the mind; and this maxim is so rooted in us, that we cannot help (if our
attention,

attention be a little raised) forming some particular conception of the person's mind whose face we are observing, even before we receive information by any other means.

“How often is it said, on the slightest view, that such a one looks like a good-natured man; that he hath an honest, open countenance; or looks like a cunning rogue, a man of sense, or a fool, &c? And how are our eyes rivetted to the aspects of kings and heroes, murderers, and saints? and as we contemplate their deeds, seldom fail making application to their looks. It is reasonable to believe that aspect to be a true and legible representation of the mind, which gives every spectator the same idea at first sight, and is afterwards confirmed in fact; for instance, all concur in the same opinion at first sight of a downright idiot.

“There is little more to be seen by children's faces, than that they are lively or heavy; and scarcely that, unless they are in motion. Very handsome faces, of almost any age, will hide a foolish or a wicked mind, till they betray themselves by their actions or their words; yet the frequent awkward movements of the muscles of the fool's face, though ever so handsome, is apt in time to leave such traces up and down it, as will distinguish a defect

of mind upon examination ; but the bad man, if he be an hypocrite, may so manage his muscles, by teaching them to contradict his heart, that little of his mind can be gathered from his countenance ; so that the character of an hypocrite is entirely out of the power of the pencil, without some adjoining circumstance to discover him, as smiling and stabbing at the same time, or the like.

“ It is by the natural and unaffected movements of the muscles, caused by the passions of the mind, that every man’s character would in some measure be written in his face, by that time he arrives at forty years of age, were it not for certain accidents, which often, though not always, prevent it : for the ill-natured man, by frequently frowning and pouting out the muscles of his mouth, doth in time bring those parts to a constant state of the appearance of ill-nature, which might have been prevented by the constant affectation of a smile ; and so of the other passions ; though there are some which do not affect the muscles at all (simply of themselves) as love and hope.

“ But, lest I should be thought to lay too great a stress on outward show, it is acknowledged there are so many different causes which produce the same kind of movements
and

and appearances of the features, and so many thwartings by accidental shapes in the make of faces, that the old adage, *fronti nulla fides*, will ever stand its ground upon the whole; and, for very wise reasons, Nature hath thought fit it should. But, on the other hand, in many particular cases, we receive great information from the expressions of the countenance."

CHARACTER is most clearly discerned in those parts of the face which chiefly contribute to expression: in expression they appear more powerful and active, as the occasion is recent and obvious, but the cause of character being remote and latent, its tokens, though abiding, are not equally strong.

Before I proceed to offer such observations on the features as have been usually adopted by those who have studied the subject, I beg leave to premise, that it is impossible to say, determinately, that as such and such features compose the countenance of a certain individual, therefore he is morose, a glutton, &c. because, the inclination of the human mind being not to one passion exclusively (though one may predominate) but compounded of many desires, and containing a variety of dispositions, frequently opposite and contradictory, so the
signs

signs of those dispositions oppose and contradict each other.

Scarce any features exhibit anger or hatred, affection or tranquillity, alone; because no person is constantly angry, though often; or always tranquil and easy, how serene soever his life may be in general; but his sensations being various, his aspect presents the marks of that variety. From this source arises the almost infinite diversity of character, which we remark in the human countenance; hence the likeness or unlikeness in persons of the same family; whose turn of mind being similar, or different, the family resemblance is varied into features corresponding therewith.

I would say of the following remarks, as of those mathematical rules which we observed *might* be applied to the features of the face; they *may* impart an idea to the student, but in my opinion, they must not be too generally applied, or too constantly depended on.

We are told, that a forehead upon which the hair grows very low, especially if accompanied with wrinkles, is usually a sign of a gloomy disposition. Very thick eyebrows seem to indicate jealousy and dislike. The Eyes very much contribute to character; when large and fierce, they express courage and
 2 fury;

fury; when soft and moderate, good-nature; but if too small, they mark dissingenuity and cunning. The Nose is the seat of anger; and large nostrils may be thought to signify it; the nose, when turned up, betokens sensuality; and when ruddy, is well known as the sign of a drunkard. The Mouth discovers whether a person be churlish or benevolent; if the former, the under-lip has contracted a habit of pouting, and its corners bend downward; if the latter, the corners of the mouth turn rather upward, as approaching to a smile, especially when about to speak. The cheeks, in persons of a complacent temper, are seldom found hollow and sunk in; when plump, they generally represent jollity and mirth.

You know that in some rules of arithmetic it is common to *prove* the truth of the operation, by reversing the method taken to obtain the product; should a similar process be adopted here, perhaps it would not be without its use: take, for instance, jollity and mirth; who would think of representing them by meagre and sunken cheeks? who would express good-nature by a frown? or petulance by a smile?

But natural inclination, though a principle of great activity, is not infrequently so controuled
and

and checked by ACQUIRED HABIT, as to lay dormant (or nearly) in action and demeanor. If a person be choleric, he is nevertheless restrained, by a principle of good-breeding and manners, from indulging his choler: if he be a man of sense and wisdom, his care in this particular will greatly curb his disposition. A person naturally gluttonous, will, if a man of decency, for decency's sake refrain from gross debauchery. Now, in my opinion, this decorum of behaviour, though it cannot erase the lines of a countenance, yet should incline an artist to soften them; nor represent to posterity as irascible, or as a glutton, him whose deportment is sedate and temperate.

ACQUIRED HABIT, though it cannot erase the lines of a countenance, frequently adds others to them. Severe and long-continued study is apt to occasion a solemnity of aspect (chiefly seen in the brow,) which should be carefully distinguished from ill-nature; and indeed all professions occasion a certain *something* in the appearance of those who follow them, which is readily discernible: the soldier, the sailor, the butcher, are instances universally admitted; nor is it difficult to discover a taylor at first sight. Exceptions must be allowed, but the principle is just. This idea might be pursued in a great variety

riety of remarks; but we shall not enlarge on it here.

Habit, arising from causes not professional, has many ways of shewing itself, and contributes not a little to character. A person who has constantly affected superior judgement, (no matter in what art) acquires a certain positive and dogmatical air, both in his countenance and manners. Habit makes some hold down their heads, others hold them up; some stare from habit; others squint. Observation is the best guide on this subject; the variety is too copious to be regulated by precept.

As much of the habits acquired by persons in general, is the effect of that course of life to which they have been accustomed, I shall here introduce, as another cause of character, that various RANK IN LIFE, which, as things are circumstanced, makes no small difference between some persons and others.

Mankind were originally equal, (except what obedience was due to patrial authority) but now we see some exalted above others, and expect a kind of dignity and importance from one station, which would surprize us in another. To kings and princes, to noblemen and grandees, we look for very different demeanor and address from that of rustics and clowns; and to see in them an air

of majesty and elevation, which we suppose distinguishes them from the crowd. It is true, a rustic or a clown may surpass in natural aspect a nobleman or a king; (and indeed it is our felicity that the Author of our nature, in dispensing his favors, pays no regard to the glittering inventions of human vanity) nor can we limit mental qualities by external appearances, or trace them universally in the features of a countenance; yet as design cannot represent the mind, but through the medium of those features, it is not only pardonable, but commendable, where the liberty can be taken without trespassing on verisimilitude, to exhibit such traits as most immediately express to the spectator the character intended, be that character what it may.

Is it a commander at the head of his troops? we expect a more martial air, and greater gallantry in him, than in the soldiers, who, though valiant, must yet be supposed less elevated in dignity than their leader: If you ask, wherefore? I would wish you to consider a little intimately their supposed distinction. Courage is a natural quality, which is equally possessible by the soldier as by his general; so far they are upon a par; but is it to be supposed the soldier has had the same advantages of education? has he pursued the same studies; practised

practised the same manners, acquired the same liberal accomplishments as his officer? Here then are sufficient causes for distinction of character between two persons whose natural endowments may be equal; not to enforce the difference which authority and obedience occasion. Or take as instances the manners of nobility—politeness, ease, affability; these are the result of a more enlarged scheme of thought and apprehension than we suppose the leisure or opportunity of a rustic permits; not that his mental powers may be incapable of these attainments, but that they have been beyond the reach of his station.

Perhaps the distinction occasioned by station in life is yet more conspicuous in the other sex; the air and appearance of a lady of rank, aided by internal as well as external embellishments, is surely different from that of her servant; as that of her servant, from the opportunities she possesses of noticing her mistress, may be (almost intirely) changed from what she was when a cottager's daughter: and certainly, amidst all its rusticity and plainness, the innocent modesty of the cottager's daughter, is very superior to, as well as very different from, the dissolute appearance of those who have lost that principal ornament of female life. Add to this idea, the effect of a certain consciousness, (that abiding

companion of guilt) whose presence discriminates a harlot from a woman of virtue, or a thief from a man of probity; and which, though not competent evidence for the verdict of a jury, yet frequently is sufficient for general spectators to discover and condemn them.

The foregoing part of our subject has presented those circumstances which are common to mankind; in every country, in every clime, are these diversities to be found; but a very considerable source of character is that peculiarity of features which is distributed to various nations, and which distinguishes them from each other; on which we proceed to observe, that the DIFFERENT NATIONS who inhabit the globe have each a *something* in their appearance peculiar to themselves, arising either from climate, or custom, from religious rites, or civil manners, independant of that cast of features proper to each individual, and of whatever rank he may sustain in life.

It is true, that among Europeans, and nations who have considerable intercourse with each other, this variety is not so striking as in people who never mingle with their neighbours; because the former become in time not a little assimilated to those with whom they have most communication; and natives
of

of either country, who unite and mix with the other, diffuse their distinguishing peculiarities wherever they form connections. So likewise persons of rank and fortune seldom present the marks of their nation equally strong with the lower classes of people; because by acquaintance with foreigners at home, or residence among them abroad, they acquire much of their manners and deportment, while the inferior part of mankind not having the same opportunities, but continually conversing among such as resemble themselves, preserve the original and popular character of their country,

National distinctions of features and manners are so obvious, that little need be said upon them: it is unnecessary to prove that an Englishman does not resemble a Chinese, or a Frenchman a Hottentot: but it would require a very copious dissertation to examine into all the varieties that might be named, nor is it easy to procure authentic portraits of remote nations, sufficiently correct, from which to form a judgment.

For the information of my younger auditors, I shall beg your indulgence, LADIES and GENTLEMEN, while I repeat a few of the characteristic distinctions which prevail among the various tribes of mankind: the subject

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is probably new to some of my friends, and not without its use.

Geographers, and others who have studied this matter, inform us of several varieties in the human species. (I.) The LAPLANDER, and those who inhabit the northern parts of the globe, (where nature seems to be confined in her operations, "bound by eternal frost") whether European or American: we are told they have broad flat faces, broken and sunken noses, the iris yellow-brown, inclined to black, the eyebrows drawn back toward the temples, high cheeks, large mouths, thick lips, and black hair; their heads so large as to contain full one-fifth of the whole figure; the major part are about four feet high; tall persons among them about four and a half: the sexes are scarcely to be distinguished by their appearance. (II.) The TARTARS are a variety whose faces are large, and wrinkled even in youth; their noses thick and short, their cheeks high, the lower parts of their faces narrow, their chins long and prominent, their eyebrows very thick, and their figures of answerable dimensions. (III.) The CHINESE have small eyes, and large eyelids, small noses, and as it were broken; seven or eight bristles of a beard on each lip, and scarce any on the chin: the women use every art to make their
their

their eyes appear little, and when in addition to small eyes, they possess a broken nose, long, broad, and hanging ears, they suppose themselves perfect beauties. (IV.) The NEGRO scarce requires description; his flat nose and thick lips are well known; as are his woolly kind of hair, and his jet-black complexion. (V.) The features and proportions of the HOTTENTOT are yet different from, though in many respects conformable to, those of the Negro. (VI.) The natives of NORTH-AMERICA form another class of men whose complexion varies from that of others; as (VII.) those of SOUTH-AMERICA vary from those of the North. All these people (not to notice their smaller differences) are totally distinct from (VIII.) the race of EUROPEANS in these temperate latitudes.

It were endless to enumerate the variety of national features in Europe alone, which yet are so strongly marked, that any person conversant with them perceives at once the natives of each country by that cast of countenance proper to it. I shall only further observe, that however dispersed among the nations of the earth, the JEWS are a people not related or allied to any of them, but continue peculiar and distinct.

Beside national distinctions of feature, the numerous DISORDERS to which mankind are subject, are considerable sources of character. It is not difficult to distinguish sickness or indisposition from health: distempers, whether acute or chronical, generally produce correspondent effects in the countenance. Some persons from their birth are afflicted with disorders, which, by preying on their constitutions, induce melancholy, pain, peevishness; their faces are pale, wan, livid; their airs dejected and despondent; while others, by more recent misfortunes, become subject to similar tokens. Some diseases express themselves evidently; such as the jaundice, dropsy, and others, which we pass.

I wish here to remark, that DRESS, though no essential part of the person, is yet an essential part of character: the features of a face cannot be changed, but their appendages may be, and accordingly have been, almost *ad infinitum*.

Methinks it was a pleasant as well as curious work, composed by one Dr. BULWER in the last century, which he called "*Anthropo Metamorphosis*"; Man transformed, or the Artificial Changeling; wherein he shews what a strange variety of shapes and dresses mankind have

have adopted, in the different ages and nations of the world. Even during our own time, we may remember no small difference in the same person, occasioned by that variety of fashion which has appeared among us. If we extend our thoughts a few generations, we find the hair worn almost plain, and whiskers in vogue; afterwards, enormous bushes of black hair, succeeded by equally enormous ones of white; not to mention innumerable revolutions in other parts of dress, from long to short, and from short to long; each pleading some kind of elegance or taste to recommend it, each alternately justly exploded.

The absence or superfluity of the hair of the beard, and that of the head, the different forms into which it is curled, twisted, or plaited, and the innumerable ornaments to which mankind have recourse for an addition of (supposed) elegance, contribute very much to diversity of character.

The ruffs and caps of our forefathers would so effectually metamorphose a modern fine gentleman, that his most intimate acquaintance would not know him: Nor is less remarkable the effect produced by the redundant full-bottomed wigs of our great law-officers; to which, if the pendent beard were added, when Mr.

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Serjeant

Serjeant became a Judge, he might justly defy the acutest brother of the coif to discover him. In effect, the features of any man, who has not a very singular cast of countenance, may be so disguised by various forms of dress, as scarcely to appear the same. The uses of this principle on the stage are notorious; and perhaps in real life its influence is much more frequent and deceptive than is generally imagined.

I shall only remark further, that as the intention of a portrait is to preserve to posterity the likeness of a person, it appears to me, to be the effect of a vicious taste, when any one is painted as it were in masquerade. What has the character of Minerva sailing through the air to do with a modern Lady? or that of a Gypsy, or Turkish dresses, or any foreign ornament? Unless the real character of a Lady be what she is displeased with, or ashamed of, why assume one to which she has no relation, and that too in a picture whose merit is resemblance? This disposition is still less pardonable in the other sex, who yet frequently forget how much dress contributes to character. I perfectly coincide with the idea, that in order to express situation and rank in life, something beside mere likeness may be admitted, or even may be necessary; but how the robes of a Roman Consul contribute

bute to the likeness of an Alderman of London, or how the omission of a wig should signify a Poet, I protest is utterly beyond my comprehension. That a gentleman, who has circumnavigated the globe, should introduce some of his curiosities is highly just; but to whom beside himself would a New-Zealand mantle be proper?

I am not speaking against any becoming deviation from present fashion, (I hate too rigid confinement to temporary taste) but against those uncharacteristic characters which some have adopted in portraiture.

As a close to this lecture, we shall notice more particularly a few of those subjects which are often introduced in painting, and to which the foregoing remarks may in general be applicable.

It has been debated among divines, whether it were lawful to exhibit a figure of the DEITY: as divines they might debate its lawfulness; among artists, the matter had been quickly settled, by an universal acquiescence in its utter impossibility. What traits shall characterize the greatest, the best of beings, the source of being, the I AM? When colours are discovered able to represent that light in which is no darkness at all; then we may hope to express the character of Him who is supreme, and infinite

LOVE. But from that light, and that love, the utmost exertions of human art preserve an infinite distance. In my opinion, the church of ROME, in permitting such pictures, does equal dishonour to the subject, and injury to art. PERFECTION must ever be beyond the expression of human powers.

But in the person of JESUS CHRIST the restraint is taken off, and the human nature of Christ is equally with others a subject for the pencil; not that there is the least reason to suppose his portrait was ever taken, or that St. LUKE is the author of those attributed to him: which are universally painted in so wretched a style, as to make us artists not a little ashamed for our patron saint.

In the character which the greatest painters have chosen to represent CHRIST, there appears a very general resemblance of features; because the parts which composed his moral character being permanent, his picturesque character (so to term it) contains such traits as correspond with it. Meekness, benevolence compassion, mingled with dignity, (sometimes with fervor, never with anger or pride), forbid the marks of irregular passions, which, alas! are too universal among mankind. To represent him at any period during his life, it should be remembered, that he was a man of sorrows, and acquainted

quainted with grief;" but after his resurrection, as his sorrows and grief are past, his countenance must exhibit the highest complacency, majesty, and dignity.

The APOSTLES should be drawn in a style suitable to their apostolic office, and not to their previous professions. PETER, as an apostle, should have more dignity united to his warmth, than is due to him as a fisherman.

As the stations of PETER and JOHN are very conspicuous in Evangelical History, they are naturally introduced into most compositions representing Gospel events; and artists have generally agreed in the character proper to each: But to retain (as some have done) the youthful appearance of JOHN, when the story related happened in his old age, is absurd; no excuse can justify so flagrant a violation of picturesque propriety.

JUDAS ISCARIOT requires very distinct features from any of the other Apostles; for, though it is evident the disciples rather suspected themselves than him (so fairly did he preserve appearances), yet, unless the artist is permitted to employ some signs of his baseness, he cannot possibly distinguish the traitor and thief.

We have authority to suppose ST. PAUL was mean and diminutive in person, and troubled
with

with a disorder very probably nervous, or paralytic. Under these embarrassments, what traits shall express the dignity of sentiment, the persuasive energy, the eloquent pathos of that inspired apostle?

PROFANE HISTORY affords innumerable instances of diversity of character. The heroic ALEXANDER, the effeminate DARIUS, the sublime PLATO, must not resemble each other, independent of likeness to their portraits. CÆSAR must be distinct from NERO, and TRAJAN from CALIGULA.

POETRY presents an inexhaustible fund of subjects for the exertions of design; and as art enjoys the greatest liberty when engaged upon them, because creatures of fancy, so it is expected that a fertile imagination and a skillful hand should embody, as it were, the ideas of the poet, and present to the eye the similitudes of deities or heroes, of nymphs or sylvens, with freedom and vigour: but, if imagination should run riot, and attempt to express the subjects treated without strict attention to character, what an heterogeneous mixture would it produce! "*Confusion worse confounded*" would be its proper motto.

It is no new observation, that the genius necessary to poetry and painting is greatly similar,

lar, of which this article is a striking instance: for unless both poet and painter carefully maintain in their works a regular and obvious discrimination of character, the beauty and excellence of their performances vanish. This has been attended to by our sublime poet MILTON with great accuracy; the characters in his *Paradise Lost* are distinguished with the utmost skill and success. Whoever enters into the spirit of MILTON's portraits, will not only be highly entertained, but greatly improved; their variety and expression is noble and sublime. To notice the instances in which SHAKSPERE furnishes strongly marked characters, would prolong this lecture beyond its proper limits; especially as the EXPRESSION of that author may perhaps become the subject of our attention at some future opportunity.

From these remarks, it appears that one mean whereby to attain a competent discernment of picturesque character, is a familiar acquaintance with the works of our best authors; whoever with attention to this hint reads those SPECTATORS, which contain accounts of SIR ROGER DE COVERLEY, will quickly perceive the diversity of features necessary to distinguish him from W. HONEYCOMB, or SIR ANDREW FREEPORT.

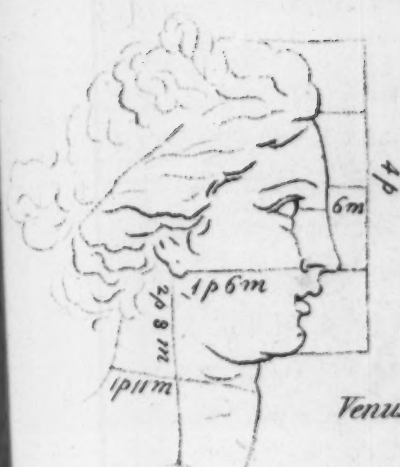
What a wide extent has this subject! we

have travelled in one lecture almost over the universe ! I flatter myself, LADIES and GENTLEMEN, our entertainment has compensated the fatigue of the journey ; well then, being happily arrived so far, let us survey the course we have taken.

We have traced mankind from the cradle to the grave : Infancy, Youth, Maturity, Age. How quickly repeated ! how soon determined ! notwithstanding their different rank, situation, and fortune. The various inclinations to which we are subject, the habits we acquire, the national distinctions by which we are diversified, and the disorders incident to our nature, have been noticed : and likewise some characters in particular, as instances of what this subject is capable. Let us now, if you please, conclude, by reflecting how fickle, how frail, are many accidental advantages, which elate the sons and daughters of Adam ! “ Favour is deceitful, and beauty is vain ; ” what is thought almost divine in one country, is disregarded in another : whereas VIRTUE and WISDOM (excellencies attainable by us all) not confined to station or climate, are highly beloved and valued wherever they are cultivated.

LECTURE

CHARACTER



Venus of Medici

Fragment



Venus



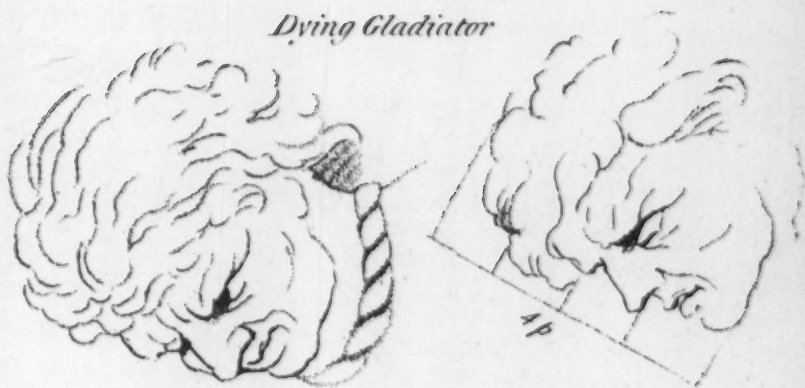
Antinous

CHARACTERS

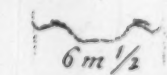
1. The first character is a man of a
middle age, of a moderate height,
with a fair complexion, and a
well proportioned figure. He is
dressed in a simple, but elegant
manner, and has a pleasant
countenance. He is a man of
liberal education, and of a
gentle disposition. He is a
man of a steady mind, and of a
firm character. He is a man of
a high sense of honor, and of a
strong attachment to his country.
He is a man of a high sense of
duty, and of a high sense of
responsibility. He is a man of a
high sense of justice, and of a
high sense of equity. He is a man
of a high sense of morality, and
of a high sense of religion. He is
a man of a high sense of
virtue, and of a high sense of
wisdom. He is a man of a high
sense of power, and of a high
sense of glory. He is a man of a
high sense of honor, and of a
high sense of respect. He is a man
of a high sense of dignity, and of
a high sense of grandeur. He is a
man of a high sense of nobility, and
of a high sense of majesty. He is
a man of a high sense of
splendor, and of a high sense of
magnificence. He is a man of a
high sense of magnanimity, and of
a high sense of generosity. He is
a man of a high sense of
clemency, and of a high sense of
mercy. He is a man of a high
sense of compassion, and of a high
sense of pity. He is a man of a
high sense of kindness, and of a
high sense of love. He is a man
of a high sense of friendship, and
of a high sense of affection. He is
a man of a high sense of
loyalty, and of a high sense of
devotion. He is a man of a high
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CHARACTER

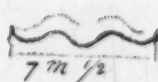
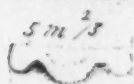
Dying Gladiator



Fragment



Antinous



Egyptian Term



Grecian Shepherdess

BRITISH MUSEUM

BRITISH MUSEUM



BRITISH MUSEUM

CHARACTER



Fragment



Pythian Apollo



CHARACTER



Hercules



Antinous





CHARACTER







CHARACTER







CHARACTER







CHARACTER







CHARACTER.







CHARACTER.







CHILDHOOD.





CHILDHOOD.





YOUTH.





MATURITY.





MANHOOD.





AGE.





AGE





OLD AGE.



L E C T U R E VI.

LADIES and GENTLEMEN,

THE principles of EXPRESSION must be drawn from the operations of nature, and nature alone; no reasonings *à priori* can avail us here, or discover wherefore one part of the person is more affected by certain sensations of the mind than another, or why that part is not differently affected from what it is. That the various exertions of the body are really the effects of mental emotion is indubitable, though we are ignorant of the manner in which that emotion acts, or by what secret springs these inert compositions of clay are impelled by the energy of a spiritual agent: but that they are so impelled is admitted.

However various the opinions or apprehensions of mankind may be on certain subjects, yet on others they are perfectly correspondent and similar; a sense of the same wants, the same weaknesses, the same desires, obtains among all men, when those wants, weaknesses, and desires are natural. By this sympathy mankind acknowledge their mutual relation; and this acknowledgment would be still more explicit and frequent, were it not for a thousand un-

happy causes which promote division and enmity between creatures of the same species; different customs, interests, manners, languages, all contribute to this confusion; yet in spite of every obstacle, the necessities of a fellow-creature are at least understood, if not felt and relieved by us. For should a stranger from some remote part of the globe request a service, or intreat a favour, though ignorant of his language, we should yet discover his meaning and his wants, if they were natural; because we are well acquainted with the manner in which we ourselves should intreat, if our situation required intreaty: as should those whom we besought refuse our request, we should perfectly comprehend their denial without a word; their actions or appearance would relate it sufficiently.

This system, I apprehend, is the foundation of expression in general, and is justly applicable to that part of expression which now engages your consideration; for the head being, in a sense, the source and seat of passion, it is natural to suppose its effects should be most evident, forcible, and intelligible in that member.

PASSION is an emotion of the mind, which exerts itself to attain what appears desirable, or to avoid what appears offensive; if disappointed
in

in the attainment of what is desired, or the prevention of what is offensive, the sensations of the mind are proportionate to its feeling, and resentment of its situation. In general, whatever affects the mind, produces an action of the body; for the mind is well assured, that, would it receive what it desires, the hand must be employed as the organ of reception; would it advance towards an object, an exertion of the foot is indispensable; or would it escape from what seems dangerous, that is not to be accomplished by standing still, but by vigorous alacrity. Now as it is certain that bodily motions are the result of mental passions, in examining this subject, we desire to know what motions of the body are peculiar to any certain passion: that some are peculiar is evident, since otherwise they might be misunderstood, or at least interpreted at random, which we have just observed they are not. This rather relates to the figure than to the countenance; we shall therefore reserve a consideration of it to its proper place: but I apprehend a few slight hints on the subject of the passions may not improperly be introduced here.

When the philosopher SIMONIDES was desired to give a definition of DEITY, he requested a day to consider of it; at the expiration of

that time, being pressed for his answer, he requested two days, and then four: "For I find," says he, "that the more I contemplate, the less I approach to any satisfactory idea or conception of the ineffable subject." And much the same situation is he in, who would enquire, What is the human mind? What are its properties, and its laws? How is it united to the body? How does it act upon, and is acted upon by it?—Our powers are so confined while inhabiting these bodies, that we are ignorant even of ourselves, and of our most intimate connection.

But those affections of the mind which accompany bodily wants, or sensations, are not totally concealed from us; for, by the reciprocal action of body on mind, and mind on body, they become subject to our notice and inspection. Pain, for instance, is an idea transmitted to the mind by the body (which, separate from the mind, is insensible); now that the mind is affected by pain appears from those tokens of its feelings which it communicates to the body, and especially to certain parts by which it is accustomed to express that idea; so that although the immediate seat of pain be in the foot, or the hand, the countenance will exhibit the tokens of pain equally strong as if itself suffered.

suffered. Again, in any violent paroxysm of the mind, or in any of its gloomy and despondent sufferings, the traces of those affections are transmitted to the grosser part of our composition, and that which itself is incapable of thought or of meditation, yet informs us what is the employment of the mind ; and by constantly receiving these impressions, it retains them so strongly, that we readily discern in some persons what habit of study and reflection they indulge, and whether the subjects of their investigation are serious or ludicrous.

PASSIONS, with regard to expression, may be divided into SIMPLE and COMPOUND ; by *simple*, I mean those which have some single direct object, and which, therefore, generally arise from, and centre in, one's self, I might call these natural passions: such, undoubtedly, is LOVE between the sexes, the effect of inevitable and providential situation ; a passion which was exercised before man had any sense of fear, of sorrow, of anger, or of compassion. Desire accompanies Love ; and Joy, as expressing satisfaction in the object possessed. By *compound passions*, I understand those which have more than one object in apprehension, or which are composed of several sensations. Take an instance in FEAR, and its relatives.

relatives. Were you to see a prodigious stone falling from the top of some lofty precipice on a person, you would feel a mixture of passions working within you : such as, an alarm for his danger, a wish to save him, a hope he may escape ; if he really does escape, your anxiety is changed into gratulation, and sympathetic joy ; if he is crushed, you pity his fate, you compassionate his misfortune. Now here is no one simple passion exercised ; the mind is *variously* agitated by objects, in which an individual himself may have no personal share. Should the subject of this event, whether of the escape, or the disaster, be some near and beloved friend ; it increases the vivacity and strength of our sensations ; and our possession, or our loss, impresses us according to the esteem wherein we held the party. The nearest approach to a simple passion, would be a sense of thankfulness, that this fatal accident did not befall ourselves. Again, fear may be united with anger, as resenting an injury ; or with hatred, or with jealousy, and suspicion : or any of these passions may be mingled with each other. These compositions of expression afford great scope to the abilities of an intelligent artist.

Among the simple passions we usually reckon LOVE, DESIRE, JOY ; and their contraries, HATRED,

AVER-

AVERSION, GRIEF. Prior to all is **ADMIRATION**, whose language is a kind of *what is it?* For we naturally inquire the properties of an object, before we desire or love; since it may be unfit for desire or love: or before we hate, and dislike; since it may on examination prove to be the very thing we wish for.

Compound passions are, **FEAR, HOPE, COURAGE, DESPAIR, &c.** We are told by **M. LE BRUN**, that, that part of the face where the passions shew themselves most distinctly is the eye-brow, though many have supposed it to be the eye. It is true, says he, the eye-ball, by its fire and motion, shews clearly the agitation of the mind, but it does not express the nature of that agitation. The mouth and the nose have a great share in expression; but, in general, these parts only follow the motions of the heart.

It has been said, that in the mind reside two appetites, one mild, the other ferocious, from whence proceed all the passions; so in the eye-brow there are two motions which express their sensations. These two motions coincide perfectly with those two appetites; and it is remarkable, that in proportion as the passions vary their nature, the movement of the brow varies its form.

To express a simple passion, the movement is simple (**A. B. vide PRINCIPLES**); in a com-

passion, the movement is compound; if the passion is gentle, the movement is easy (C); if violent, so is the movement (D).

But it must be remembered, that there are two kinds of elevation of the eye-brow; one, when it rises in the middle, expressing agreeable sensations (E); when the brow thus rises (F), the corners of the mouth are elevated (G); whereas, in expressions of sorrow, the mouth is elevated in the middle (H); but when the eye-brow sinks in the middle (I), denoting bodily pain, then the mouth sinks at its corners (K).

In laughter, all the parts follow each other; for the brows descend toward the centre of the forehead, and make the nose, mouth, and eyes follow the same motion (L).

In weeping (M), the movements are compound and contrary; for the eye-brows lower themselves toward the eyes and nose, toward which the mouth rises (N).

When the heart is dejected, so are all parts of the face (O); but when the heart is enflamed and hardened by some passion (P), the parts of the face follow a similar movement, particularly the mouth; which proves that this part exhibits more especially the sensations of the heart. For we must observe, that

that when the heart suffers, the corners of the mouth sink; when it is satisfied, they rise, (Q); when the heart has aversion to any object, the mouth expresses that aversion by rising in the middle, and pouting.

Thus we see that all parts of the face contribute to expression, according to the nature and force of the sentiment which impels them. Let us now consider distinctly the expression of each passion, that we may attain a clearer conception of its movement.

ADMIRATION is the first and most temperate of all the passions; it is a surprise which strongly affects the mind with striking and extraordinary objects; and which sometimes is so powerful, and so entirely engrosses the mind, that the body becomes motionless as a statue. The face receives very little alteration, the eye-brow is somewhat elevated, the eye a little more open than usual, its attention fixed on the object which excites the passion, the mouth half open, the other features without change.

Excess of Admiration produces ASTONISHMENT, which may take place before we know whether the object is desirable or not; inso-much, that it should seem, that admiration produces Esteem, or Contempt, according to the magnitude and importance, or diminutive-

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ness

ness and insignificance of objects. The features of the countenance follow the forms which Admiration had marked for them, and differ from that passion by exceeding it. We shall trace Admiration into its relative branches.

If what has excited our attention appears to be good, to shew our regard and ESTEEM for it, we advance our heads toward it, desiring closer inspection of it. Our eye-brows project, and approach toward each other, our eyes are very open, the eye-balls raised, the nostrils gently drawn backward, the mouth a little opened, its corners retire and decline.

From Esteem arises VENERATION, which expresses itself by many of the same marks; the eye-brows are gently bent as before, the eye attentively fixed on its object, and yet more elevated toward the brow, because the head, through modesty, is inclined downward; the mouth rather more opened, and its corners somewhat more depressed than in Esteem, thereby denoting serious respect for its object; but if it be not an object of sight, then the eyes and mouth will nearly close.

If to Veneration succeeds RAPTURE, or if Rapture arises immediately from Admiration, the head, instead of declining, will be elevated, and the eyes turned toward the object; if Rap-
ture

ture be devotional, this elevation of the head will be moderated by the reverence of the mouth, shewn by a depression of its corners.

Hitherto we have supposed that the object of our attention was in its nature and properties good, estimable, venerable: let us change the idea, and suppose, on the contrary, that it was worthless, or trifling, then, to our original Surprise succeeds CONTEMPT, and SCORN, which express themselves by a wrinkled brow, drawn backward nearest the nose, at the other extremity highly elevated; the eye very open, the nostrils drawn up, the mouth short, its corners somewhat sunk; and sometimes a pouting of the under-lip. To Contempt succeeds DISDAIN, whose motions are very similar.

But that which caused our Admiration, may be neither good, that we should esteem it; nor trivial, that we should scorn it: it may be threatening and dangerous; then to our examination of it succeeds ALARM, and AFFRIGHT; which, when violent, elevate the eye-brows, presses them on each other, and swells the muscles which contribute to these motions; the eyes wide open roll in their sockets; the nostrils are drawn up, the mouth is expanded, the hair of the head becomes erect, and the whole countenance strained.

HORROR is expressed by much the same situation of the eye-brows, and of the nostrils: (the iris appearing at the bottom of the eyeball) but the mouth not opened so wide, and strongly drawn downward at the corners.

Thus have we traced one simple sentiment to its various extremes—of good, to Veneration;—of insignificance, to Disdain;—of evil, to Horror.

I wish to relieve your attention, LADIES and GENTLEMEN, by presenting you with a passion which nearly concerns us all; whose aspect is desirable, pleasant, enchanting; a passion from which arise most of the delights of life, most of the enjoyments of our nature; implanted in our first parents in their blissful state by their CREATOR; and which, even in these degenerate days, produces, when well regulated, the most beneficial effects; it polishes the mind, softens the manners, enlivens the conversation, cultivates the taste, humanizes human nature, and is the bond and centre of society: yet, on the the other hand, when wild and licentious, it imbitters the delights of life, and the enjoyments of nature; poisons the mind, the manners, the conversation, the taste, and bursts the ties of social intercourse: not by its nature, but by its abuse; not by its inclination, but by its depravity; not

as it is incident to the human mind, but because that mind has not sufficient virtue to moderate, to restrain, to regulate, what should produce its highest satisfaction and happiness.

“ Hail wedded Love! mysterious law, true source
Of human offspring, sole propriety
In Paradise, of all things common else;
Founded in reason, loyal, just, and pure,
Perpetual fountain of domestic sweets:
Here Love his golden shafts employs, here lights
His constant lamp, and waves his purple wings;
Reigns here and revels: not in the bought smile
Of harlots; wanton masque, or midnight ball,
Or serenade, which the starv'd lover sings
To his proud fair, best 'quited with disdain.”

The motions raised in the countenance by LOVE are very gentle and simple; the head inclines to the person beloved, the forehead is smooth, the eye brows are a little elevated, the eyes gently opened, and looking toward the object of affection; the white of the eye very lively and sparkling, the mouth smiling, partly open; the tints of the complexion heightened and vivid.

DESIRE presses thee eye-brows together, projects them over the eyes, which are more open than usual, and full of fire; the nostrils are contracted, the mouth is somewhat opened, its corners drawn back, and the color of the face animated, shewing much emotion of the mind.

Desire

Desire agitates the heart more than any other passion, quickens every sense, and renders every part of the body alert.

HOPE is excited by a prospect of attaining the good we desire, and is a medium between fear and certainty: in consequence, its motions are so ambiguous, that, when the countenance marks expectation, it is still moderated by doubt; and the same is the state of the whole figure.

If the expectations of Hope are fulfilled, JOY succeeds, which smoothes the forehead, brightens the eyes, imparts a smile to the mouth, and invigorates the color of the face, especially of the cheeks and lips.

Desire naturally accompanies Love, and Hope follows Desire: but frequently FEAR takes place of Hope. The motions of Fear in the countenance are as follow: the eye-brow rises, the eye sparkles, and trembles in its motion; the mouth is opened, drawn back, especially the under lip; the face high colored, but livid; the lips likewise livid and dry.

“ Hope deferred maketh the heart sick;” then, instead of Joy, behold GRIEF; this passion elevates the eye-brows more toward the middle of the forehead, than on the side of the cheek; the eye-lids swell, the nostrils are lowered, the mouth is half open, its corners turned downward,

downward, the lips pale and colorless, and the head declined.

JEALOUSY wrinkles the forehead, sinks the eye-brows, and hides the eyes beneath them; yet turns them askance at the object of suspicion, and while the head seems to look one way, the eyes, which are full of fire, contradict its motion; the nostrils are pale, open, more marked than ordinary, drawn back; the mouth may be shut, its corners drawn back; one part of the face may appear yellowish, another inflamed; the lips pale. HATRED succeeds to Jealousy, and greatly resembles its external motions,

All these passions may arise from the same root; and thus, from what is most excellent, may spring what is most noxious.

We will trace the effects of a ferocious passion, (ANGER, for instance) and then dismiss this branch of our subject.

ANGER is a turbulent agitation excited by vexation and courage, by which the mind retires within itself to withdraw from injury received, and at the same time rises against the cause of that injury with purposes of revenge: when Anger seizes the mind of him who is subject to this passion, it shews itself in the countenance by deeply wrinkling the forehead; the
eye-

eye-brows are now depressed, now elevated; the eyes inflamed, staring, rolling, sparkling; the nostrils opened, enlarged, swelled; the lips pressing against each other, the under lip drawn up equal to the upper, and the corners of the mouth somewhat open, forming a cruel and contemptuous smile: the teeth seem to gnash; the face appears pale in some parts, red and swelled in others; the veins of the forehead, the temples, the neck, raised and turgid: the hair elevated; and, instead of breathing, Anger seems merely to puff, and swell.

RAGE succeeds to Anger, when its revenge cannot be gratified; its motions are extremely violent: the face is almost black, covered with a cold sweat; the hair standing erect, the eyes roving, and moving contrary ways, the ball sometimes drawn to one end of the eye-lid, sometimes to the other; all the parts of the face strongly marked and swelled.

After Rage we place DESPAIR; which may be represented by a man who gnashes his teeth, foams, and bites his lips; his forehead wrinkled in gashes from top to bottom; his eye-brows depressed over his eyes, closed (or nearly) next the nose; the eye full of fire and blood; the ball rolling, hid under the brows; the eye-lids swelled, and livid; the nostrils enlarged, opened,

drawn up, and greatly swelled; the whole of the countenance livid, strongly marked, and deformed as the preceding passion.

Such are the consequences of anger! who that considered them but would wish to be delivered from this savage tyrant! to whom if any person is naturally a subject, yet restrains, moderates, vanquishes, and governs his passion; I would congratulate him in the words of Wisdom, "Greater is he who ruleth his spirit, than he who taketh a city:" divest ALEXANDER of the title GREAT, and bestow it on him who thus conquers himself.

We have already remarked, that many passions may be so combined and mingled with each other, as to require an expression compounded of both; and sometimes even contrary sensations have been represented by artists with great success. RUBENS, in his birth of LOUIS XIII. which forms one subject of his History of Mary of Medicis, in the Luxembourg Gallery, has taken that opportunity to express the sense of pain remaining from child-birth, and the joy with which the fond mother beholds her infant offspring. But it is very seldom such contradictory motions can be gracefully introduced: these combinations rather belong to passions whose natures are more nearly allied.

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I wish likewise to notice that as there is expression in character, there is also character in expression: for the marks of every passion are not equally strong in every person, but appear most conspicuous, when exhibited by a cast of countenance which agrees with that particular emotion: for the features of a person who is usually tranquil and calm, will not suddenly express Rage, or Fury: nor the deeply marked visage of an irascible, and churlish disposition, put on (at least to any advantage) the gentle appearance of Benevolence, Love, or Esteem.

It is not my intention to repeat what I have already offered on the article CHARACTER; I shall only observe, that many ideas connected with that article, may be accommodated to our present subject. Children have expressions peculiar to themselves, and not having learned the art of concealing them, (which is no small part of education in the opinion of some persons) they exhibit them very strongly. Education renders very different in different persons the manner of expressing the same passion, unless where passion is too powerful for every restraint; *there* indeed all feel the same sensation, and Nature rules in spite of art: but, in familiar occurrences, the joy of a gentleman is sufficiently distinct from the haw! haw! of a clown; or the
grief

grief of a liberal mind, from the exclamatory interjections of the vulgar.

There are some dispositions of mind which cannot be expressed without assistance, because they do not agitate the countenance so strongly as to be distinguished from others. *AVARICE*, though a violent inclination, yet requires that its object should inform us of its exertion; for should a head exhibit Desire, or Fear, it would not therefore pass for a miser; but, introduce the 'God of his idolatry,' and the subject instantly speaks for itself. *AMBITION* may agonize the person who shews no mark of it on his countenance; and though *PRIDE* may be discerned in the self-importance of a figure, it is much more forcibly expressed by a coronet on the crutch, or the genealogical descent from *WILLIAM the CONQUEROR*, as *MR. HOGARTH* has shewn us. I must acknowledge, I consider that painter as one of the greatest adepts in the art of expression *by accompaniment*; nor do I know more original and significant examples than are to be found in his works;

Where more is meant than meets the EYE.

But, there are some passions absolutely beyond the power of Art—for Art has its boundaries; it may accomplish many and great things, but it is not therefore omnipotent.

We are told by PLINY, that "ARISTIDES, in painting a town taken by storm, represented an infant creeping to the breast of its mother, who, though expiring, yet expressed apprehension and fear lest the child should suck her blood instead of milk:" this instance of expression (for as such as we are considering it) may vie with the greatest; but "TIMANTHES, says the same author, in his picture of the Sacrifice of IPHIGENIA, having exhausted every image of grief in the figures of the spectators, and above all in her uncle, threw a veil over the face of her father, whose sorrow he was unable to express;" yet by this stroke of ingenuity he in fact expressed the anguish he designed; for the feelings of this figure being wholly left to our imagination, previously engaged by the distresses of the others, we rise from those expressions to a mental conception of agony insupportable.

I humbly conceive that our present subject (EXPRESSION) may be viewed yet differently, and that the agitations of the mind, and by consequence of the person, might admit of some such scale or degrees as the following: this world certainly is not the place where we expect to meet with perfect happiness, yet, might we guess at it, perhaps we should find it composed pretty much of negatives; not impelled
by

by violent irritation, or by angry passion; not stimulated by ardent desire, or perplexed by tremulous fear; not anxious or careful; not supercilious or abject. What would be its expression? How would the countenance shew it?—As some passions exceed the powers of art by exhibiting too great sensation, this eludes them by exhibiting too little; the seat of felicity is the mind; the countenance can only relate the matter, by its freedom from the wrinkled brow, the rolling eye, the extended mouth; and by exhibiting the benevolent aspect, and the placid smile.

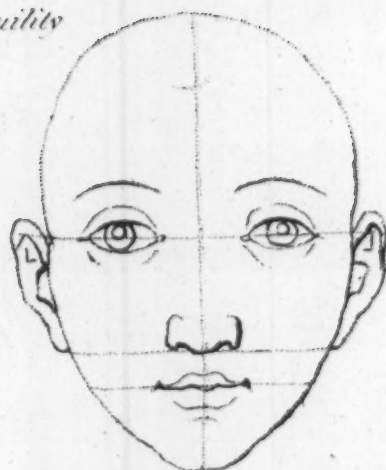
But as no man is void of either hope or fear, we might place a moderate degree of the former next to perfect tranquillity; let hope be advanced to expectation, that expectation heightened by the presence of the object desired; let desire be perfected in possession; possession issue in joy; joy become rapture; and we have, might I so say, the scale complete in its upper divisions; on the other hand, disturb tranquillity by apprehension; augment this sensation to affright, to terror; unite with them anger, hatred, malice; disappoint these passions; induce agony, rage, despair; and the scale is too sadly perfect in its lower department. Should any of my auditors wish to trace the description

tion of the passions in this order, it may have considerable use.

If a moralist was descanting on this subject, he might remark, that happiness is only to be found in the medium state; that there are many more passions to be placed on the lower division of the scale than on the upper; that our nature is more exposed to them; and that the superior passions should be encouraged, cherished, and promoted, to balance the operations of the inferior. He might remark, that, to indulge any passion, will in time produce so strongly the marks of that passion in the countenance, as to disfigure the most lovely features; he might therefore request his hearers to avoid whatever may injure their personal beauty, by disturbing their mental serenity; and might point out the vanity of what is often (falsely) esteemed beauty, unless accompanied by good sense, good manners, and good nature; by a modest carriage, a cultivated understanding, and a virtuous mind.

EXPRESSION

Tranquility



Joy



Laughter



Admiration



Astonishment



Astonishment



with Fright

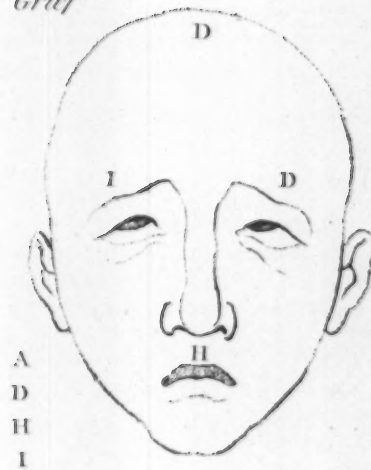


EXPRESSION

Dejection



Grief



Compound

Movement



Severe pain

*of body
and mind*



Compound

Movement



Extreme

pain of Body





EXPRESSION

Violent P *movement*



Violent P *movement*



Violent P *movement*



Horror



Jalousy



Scorn



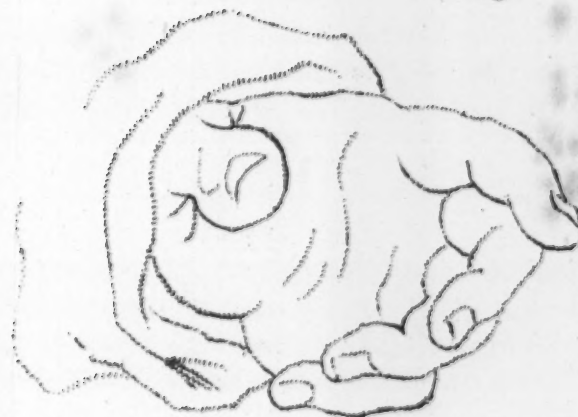














LECTURE VII.

LADIES and GENTLEMEN,

WHEN we look around among the almost innumerable inhabitants of this lower Creation, we are surprized, and delighted, with the variety of powers bestowed on each, and with the happy skill by which those powers are adapted to their various situations, and circumstances. Our great Author has given to some creatures, life, breath, motion, agility; to others he has imparted what seems to us bare existence only. Some remain pendent to their native rocks, or, buried in profound obscurity, abide in their submarine recesses: Others.

Sailing with supreme dominion,
Through the azure deep of air——

soar beyond our aching sight. Some bound over the hills, and dart along the plains; others crawl their inch a-day, and in piteous cries bewail the necessity which impels them to such rapid motion. Equally various are the talents of creatures; shall I call *mental* talents, those by which some animals construct their dwellings, provide their food, regulate their social

social connexions, command, or obey the commands of others, with such regularity, diligence, and fidelity, as should put many of the sons of men to the blush? "Go to the Ant, thou sluggard, consider her ways, and be wise:" go to the Bee, and learn industry; to the Beaver, and observe his dam; or let the feathered fowl instruct thee, whose dwellings are models of ingenuity, whose parental affections are examples for imitation; "the Eagle exciting her nestlings, broodeth over her young, expandeth her wings, taketh them, and supporteth them on her pinions," training them up to celerity and courage.

What then is MAN? whose superior faculties subdue to his constant service not a few of his fellow creatures, and occasionally manifest his dominion over every species of animals. By his strength does he vanquish the strong? by his speed surpass the swift? Not in such competition appears our pre-eminence, but in the exertion of those mental endowments whereby we investigate the Laws of nature, and the appointments of providential wisdom: Set a NEWTON as an instance of what Humanity is capable.

And is no trace of these faculties apparent in his figure? have his mental abilities no harbinger

harbinger in his person? I confess myself inclined to assert, that evident tokens of man's superior rank in the creation are not only discernible, but conspicuous in his appearance. As this has been strongly denied of late, and as the inquiry is not altogether foreign from our subject, I shall introduce a few observations, to which I entreat your candor.

Notwithstanding the resemblance of the features of some animals to those of mankind, there are yet the following permanent distinctions: (I.) The human EYES are placed on a line which directly crosses the auditory nerve, while those of brutes are considerably lower in their faces, and more or less inclined toward the nose. Even the eyes of the ORAN-OTAN (that nearest approach in form to mankind) are so far below his ears, that the horizontal line of the eyes, which in a human face passes through the *top* (or nearly) of the ears, passes through his ears at *bottom*, if it may not be said totally to avoid them. (II.) Man has power to elevate the BALL OF HIS EYE (*i. e.* of looking upward) without turning up his nose; of which motion animals are incapable: their eye-balls may turn downward, so much as to shew part of the white *above* the iris, but cannot be raised so as to discover any of the white *beneath*. (III.) The EYE-

BROWS of animals never meet, and always depress their extremities; while those of man approach each other, and elevate themselves next the nose. (IV.) The NOSTRILS of animals hardly deserve the name of a nose, being little more than slits whereby they breathe and smell; and not prominent like the nose in a human countenance.

SPEECH is not indeed an external sign, yet may greatly contribute to a decision in our favor; especially since dissection has proved, that in those parts of the throat which should assist in the formation of sounds, animals whose forms approach the human (*i. e. anthropomorphous*) have a certain orifice, or slit, which, by dividing the passage of the air, prevents articulation.

That the natural attitude of man is erect, and not prone, may be very satisfactorily inferred from the following considerations. His neck is shorter than the same part in most animals, but not so contracted as that of the monkey; therefore, while erect, his head (which may be termed his observatory) is so elevated by situation, that it is not necessary for him to extend his neck in order to look around him: beside this advantage, his neck, while erect, is much better fitted to sustain in equipoise the very great weight of his head, (chiefly his brain) which,

which, were he prone, would undoubtedly impede his movements, by giving an injurious preponderance to that member. The same moderate proportion of neck would prevent his mouth from being capable of gathering his food on the surface of the earth.

The breast, or *chest*, as it is termed, of man, is much larger in proportion to his size than that of animals. Where the neck unites with the trunk of the body, or chest, is placed the *clavicula*, or collar-bone, a bone found only in man, and in such animals as can sustain themselves erect without inconvenience; that is to say, in certain species of the monkey tribe: nor has any animal, at the union of the trunk to the lower members, what we call Buttocks, every appearance of that kind being nothing more than, properly speaking, their thighs.

The very great disproportion between the arms and legs of a man, (his fore-legs and hind-legs, supposing him a quadruped) is an invincible argument in favor of his perpendicular position: since, were he to straighten his legs when prone, his back parts would be much higher than his shoulders; or should he bend at his knee, beside a very great inconvenience to his foot, his whole leg would be not only useless, but burthenfome.

The human foot is extremely dissimilar from that of any animal whatever, even from that of a monkey; the foot of a monkey is rather a hand than a foot, the toes are long, and placed in the same manner as those of a hand, having the longest in the middle: nor has he any heel like the human, or has the sole of his foot equal dimensions to that of man; whose sole is the largest of any creature's, and whose nails are not only smaller, but very different in construction from those of animals.

After all, what benefits are to be derived from reducing mankind to the level of brutes? Will they be more wise? more benevolent? more affectionate? Is the knowledge of animals more extensive? their comprehension more enlarged? their means of happiness superior? or their enjoyments more exquisite? Is it said, their health and strength is more vigorous and stable, were it even granted, that in *all* corporeal powers we are their inferiors, (which yet admits of doubt) what is become of intellectual faculties? Are mental endowments beneath regard? or liberal accomplishments, the true elegancies and delights of society, esteemed a mere blank? Forbid it heaven!—I confess, in the manners of some men there is a redundant proportion of brute, but that they are therefore more laudable, is not I believe generally understood;

stood; on the contrary, were it possible to *reclaim* them by proper representation, it would be time well bestowed by any Metaphysician, ancient or modern.

I will not further digress, LADIES AND GENTLEMEN, from the immediate subject of this discourse, but proceed according to our plan, from considering the proportions and properties of the head, to those of the figure.

I design in the first place, to notice the method of measuring the figure, which is by a scale either of heads or of faces. We usually consider a figure as being in height seven heads and an half, or ten faces; for a head containing four measures of the nose, of which a face contains but three, it is evident that ten faces, or seven and a half heads, are exactly equal.

The navel is the proper centre of the human frame, and, when a man holds up his arms above his head, is the half between his hands and feet: but when his arms hang down, the bottom of the trunk becomes the half distance (as it appears on the plate; which is taken from one actually measured after nature, by GERARD DE LAIRESSE, and which is marked by a scale of heads). By a scale of faces the lines would fall as follows, (I.) From the crown of the head, to the bottom of the nose. (II.) To the
pit

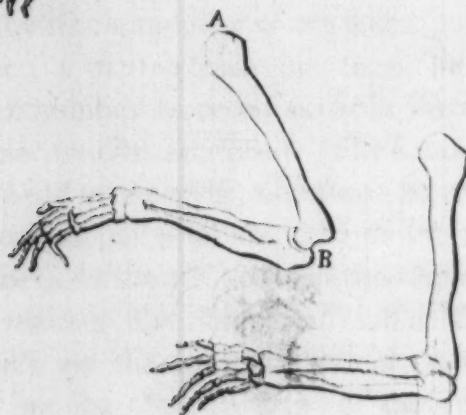
pit between the *clavicula*, or collar-bones. (III.) To the bottom of the breast. (IV.) To the navel. (V.) To the bottom of the trunk. (VI. and VII.) To the upper part of the knee. The knee contains half a face. Two faces from the bottom of the knee to the ankle, and half a face from thence to the sole of the foot, complete the whole measure of ten faces.

When a man extends his arms, he is from their extremities as broad as he is high; which measures are thus reckoned. The hand from the finger's end to the wrist, one face; to the elbow, one face and half; to the joint of the shoulder, two faces; to the pit between the *clavicula*, one face; making five faces and half: The same measures on the other side would make eleven faces, but in the extension of the limbs, the bones lose of their measures at the elbow and shoulder (together) half a face on each side; which reduces the whole to ten faces.

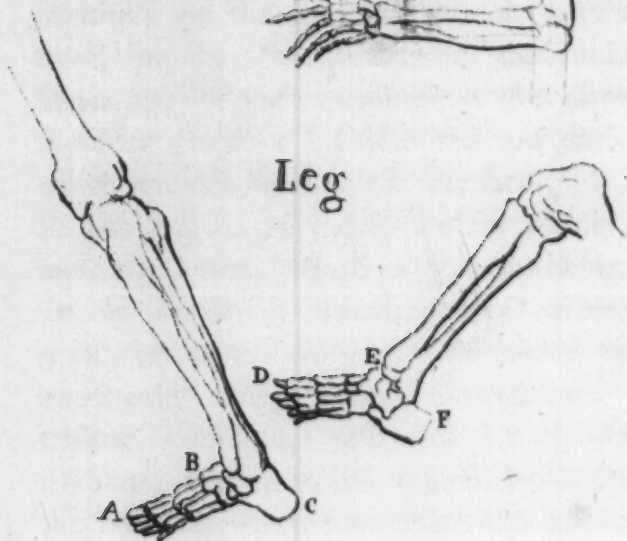
The lengths of the limbs are usually taken from the bones, whose proportions being fixed, readily admit of measurement; whereas the muscular parts varying with every motion, continually change their dimensions. Very trifling, therefore, are rules for the breadth of parts, except where united by bones: as, for instance, across the chest; the *clavicula* are always



Arm



Leg



always the length of one face each; consequently from shoulder to shoulder, is two faces, or one head and an half in breadth: which must necessarily be the distance in the most corpulent person, though a considerable thickness of flesh or fat may augment his muscular appearance; while the absence of cross-bones in the lower region of the trunk, permits an unlimited accession of fat.

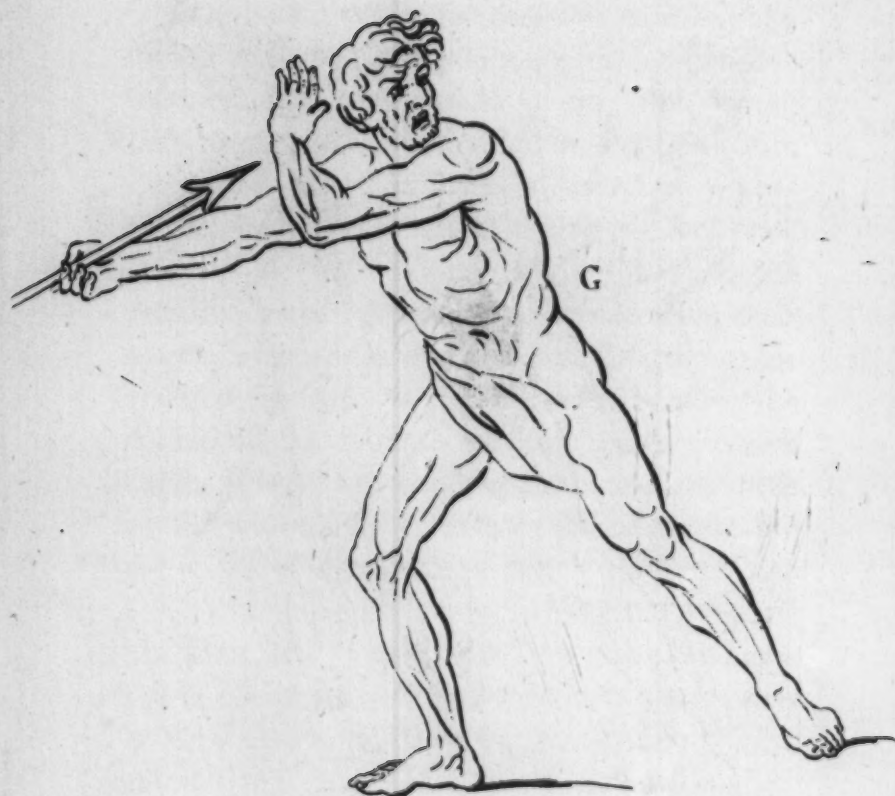
As timbers in a building, so are BONES in the body; they proportion, they unite, they sustain the whole fabric: beside these uses, bones afford for the attachment of the muscles proper spaces, from which arising, or in which terminating, they have certain fixed points, by whose resistance and solidity they are enabled to act. But, as beside solidity, flexibility is requisite, the bones are divided according to their offices, and thereby become capable of being moved by muscular exertion. This remark is necessary, because by muscular exertion the proportion of several parts is augmented or diminished. This appears especially in the arm, which, when both its parts (the upper and the fore arm) are in the same line, differs an eighth part of its measure from the same arm when bent at the elbow: (vide fig. A B) for the upper bone (the humerus) withdrawing

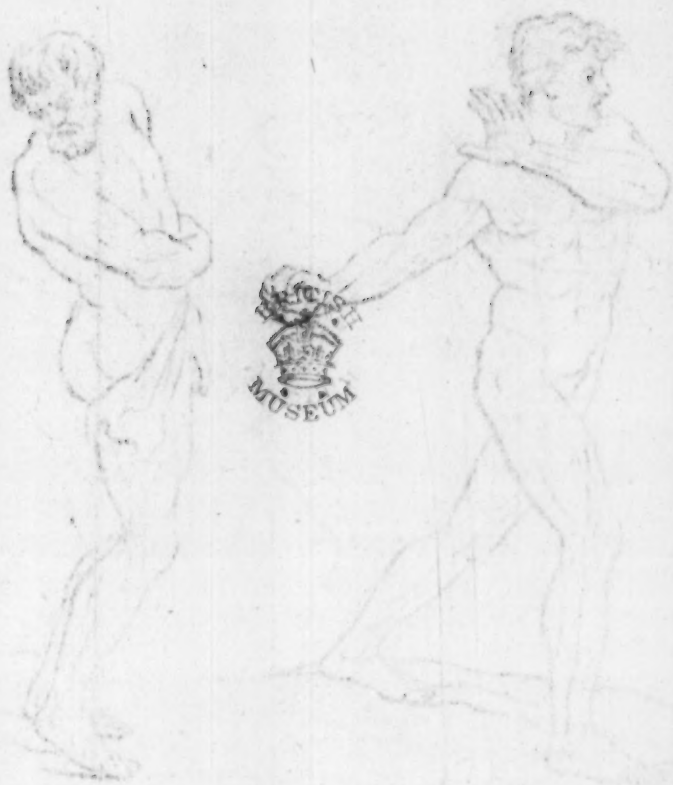
ing out of the cavity wherein it is inserted in the lower bone (the cubitus) adds the circummenfuration of an angle formed by that motion, to the length of the arm: and this addition is greater or lefs, as the angle made by bending is more acute, or obtufe.

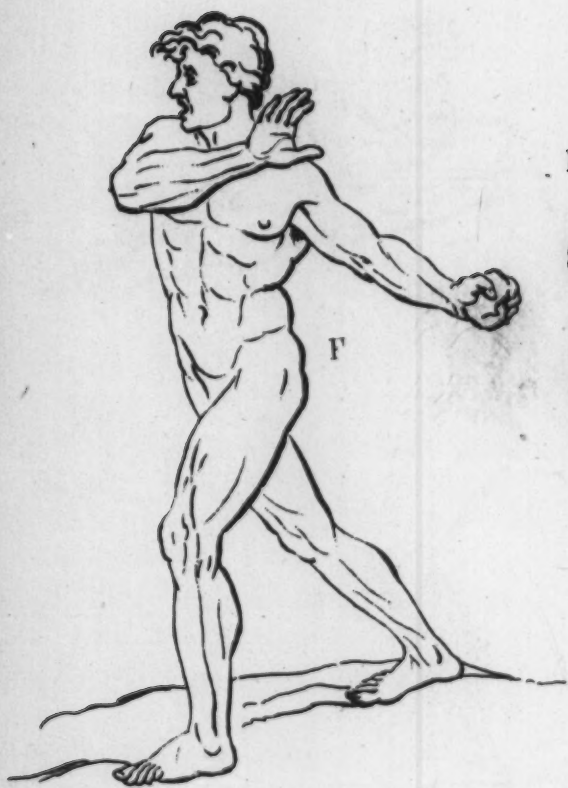
The MUSCLES are fwelled by exertion; by violent exertion they are greatly fwelled: therefore, left they fhould at any time by an unfortunate ftrain, burft, and be feparated from the bones, they are ftrongly bound at proper places, by a band capable of refifting fuch violence. As, for inftance, above the wrift, left the mufcles of the arm fhould recede from their places, is fituated one of thefe conftriking bands (named ligatures or fafcias), which unites the courfe of the mufcles in thofe parts. Thefe bands prevent any confiderable increafe of flefh or fat where they are feated; for which reafon the joints of children are extremely fmall and flender, compared to their other parts, the foft and juicy flefh being found *between* the junctures (as, between the wrift and the elbow), but never *at* thofe places which are to permit or contribute to motion: nor in the fatteft perfons, is their increafe at the joints proportionate to their increafe elfewhere.

The ARM being a member of very general fervice, has an almoft infinite variety of motions













tions belonging to it; originating either from the shoulder, or from the elbow. We shall briefly notice some of the principal.

The farthest reach of the arm across the stomach, brings the elbow to the centre of the stomach; so that the shoulders and elbow of that arm, form an equilateral triangle. *Vide fig. C.*

When the arms are extended behind the back, the elbows are removed from each other just the distance between the finger's end and the elbow; the two arms forming an exact square. *Vide fig. D.*

That arm which is farthest removed from its natural posture, will exert the greatest powers to recover its original station. Thus to throw a dart, or stone, the arm is drawn back to such a distance from the body, as to require a rapid and even violent assisting-motion in the other parts; as, you know, the arrow from a bow, is projected with a celerity correspondent to the strength exerted by the bow-string to recover its place. This is exemplified by the figures F. and G.; the greatest violence appears in G. who will certainly throw his dart further than F. will throw his stone, because his exertion is greater and more vigorous.

A person pointing to an object not very distant, does not extend his arm so far from his

body as when he points to a remote object; then must the arm be stretched out from his body; the face of him who points, being always directed towards him for whose advantage that action is intended.

The WRIST, becomes smaller when the hand is shut, and enlarges as the hand is opened; but this motion has a directly contrary effect on the arm; the reason is, that the muscles, which in opening the hand are stretched out, and extended, are in clenching the hand swelled, and increased in bulk, and thereby they augment the whole arm.

The joints of the FINGERS enlarge themselves on all sides when bent, and decrease when straightened, whether more or less. The same effect attends the same motions of the TOES.

The motions of the LEG are not near so numerous as those of the arm: the chief use of this member being either as a support to the body, or as the mean of walking, its muscles are much stronger than those of the arm, and their movements more direct, and prolonged; for to turn outwards, or inwards, the foot, or the leg, requires a motion whose origin is in the upper parts of the thigh. The thigh-bone is the largest and strongest in the body; and by means of the *patella*, or knee-pan, is so firmly

firmly inserted to the bone of the leg, that they can scarce be dislocated while in a strait direction. There have been persons who have withstood the efforts of several horses to drag them, (one of which worthies is recorded to his immortal renown on a sign-post in Wapping) the management of which feat, is only to regulate the line of the force exerted against the bones of the thigh and leg, for should that line vary, though but little, from its true direction, the boasted strength changes to weakness.

Should a machine for flying ever be constructed, (who knows how far human invention may proceed?) it must be worked by the muscles of the thigh and leg: were those of the arm strong enough to exert the requisite force, yet would they quickly become weary; whereas those of the legs, we know by experience, can sustain great fatigue.

Of all the members of the body whose junctures are capable of being bent, the KNEE alone is diminished in bending, and augmented by being straightened.

The enlargement or diminution of the juncture of the FOOT, is only seen on the inside; and increases when its angle is acute (as in DEF) and decreases as that angle becomes more obtuse (as ABC.)

The shoulders, neck, and reins, are more variable than any other junctures of the body: and their motions more numerous and diversified.

A principal care in designing figures, should be, to set the head well on the shoulders, the trunk on the haunches, and the haunches and shoulders on the feet.

We remark, in general, that when one side of a member, or of a figure, is diminished, the other side is correspondently enlarged.

Referring you, as more convenient, to the Tables of measures for the figure; I proceed, LADIES AND GENTLEMEN, to say somewhat,

OF MOTION AND ITS PRINCIPLES.

We will suppose, if you please, a figure standing perfectly still, resting equally on both his feet; in this attitude, each leg sustains an equal weight impending on it from the body, and the pit between the *clavicula* hangs perpendicularly over the feet; but, should the figure extend his arm, that pit quits its station; or if a leg be advanced, that pit is moved; and by every new attitude, obtains a new situation.

When the figure has extended an arm, his hand at the extremity of that arm acts so strongly by its weight, which (on the principle of the lever) is at that distance from the centre considerable, that, were it not counterpoised by some
addition

addition on the other side the centre, the figure would inevitably fall: to prevent this effect; by inclining his shoulder on the contrary side from the hand which is extended, a man throws to that part sufficient weight to preserve his balance. This inclination of the shoulder is chiefly seen by its effects on the hips: put a pound into the hand held out, and the motion of the body to obtain an equilibrium is very distinct, and apparent; put ten or twenty pounds, a violent motion ensues to decrease the *quantity* of the body on the loaded side, and to augment it on the other. On the same principle, a man ready to fall on one side, never fails to stretch out the other.

If we suppose a figure from a state of rest inclined to walk, he will attempt it on the same plan: instead of a weight being artificially placed in his hand *on one side*, he will throw *forward* so much weight as he designs his pace to be brisker or slower; and by a constant pursuit of his centre of gravity, he advances from place to place. In a man walking leisurely, this is hardly perceivable; but in one running swiftly, his head and shoulders advance considerably before that foot which springs from the ground: if he run against a strong wind, in order to overcome its resistance, he protrudes his
upper

upper parts so greatly, that were it suddenly withdrawn, he would inevitably tumble.

That displacing the centre of gravity is the cause of motion, appears from the instances of birds, who are often seen to fall in the air without any assistance from the wind, or any exertion of their wings. Now it is evident, that if the centre of a bird's weight be more forward than the centre of his supporting wings, the progress of the bird will be forward, and descending; with greater or less rapidity, as the weight of the bird is thrown more or less forward.

The motions of figures should always shew the exertion of that degree of strength which they may rationally be supposed to employ in their respective actions; a man lifting a stick, does not exert an effort equal to another raising a beam: for a man will never be able to lift a burden till he counterposes it with a greater weight than itself.

A man intending to strike a violent blow, averts himself from the object of his attack, and collecting all his force, discharges it with a velocity compounded of the motion of his arm, and of the weight of the weapon with which he strikes. *Vide fig. H.*

A person





As a person about to leap, bends his body to acquire a spring, then quickly extends the junctures of the thigh, knee, and feet; the body by this extension describes an oblique line inclining forwards, and rising upwards; the motion directed forwards, carrying the body in that direction; the motion intended upwards, elevating it: These conjoined, describe a large arch or semicircle, in which line a man is observed to leap.

The utmost degree of contortion to which a man in viewing his hind parts is able to attain, is to look perpendicularly down upon his heels: and this is not performed without great difficulty, since besides a flexure of his neck, his legs are likewise to be bent, and the shoulder over which the head declines to be considerably lowered. *Vide fig. E.*

A man who in retiring would tear any thing out of the earth, raises the leg opposite to the arm wherewith he acts, and bends that knee: this he does, to balance himself on the leg which supports his body, for without thus bending it he could not act, neither could he retire without stretching it out.

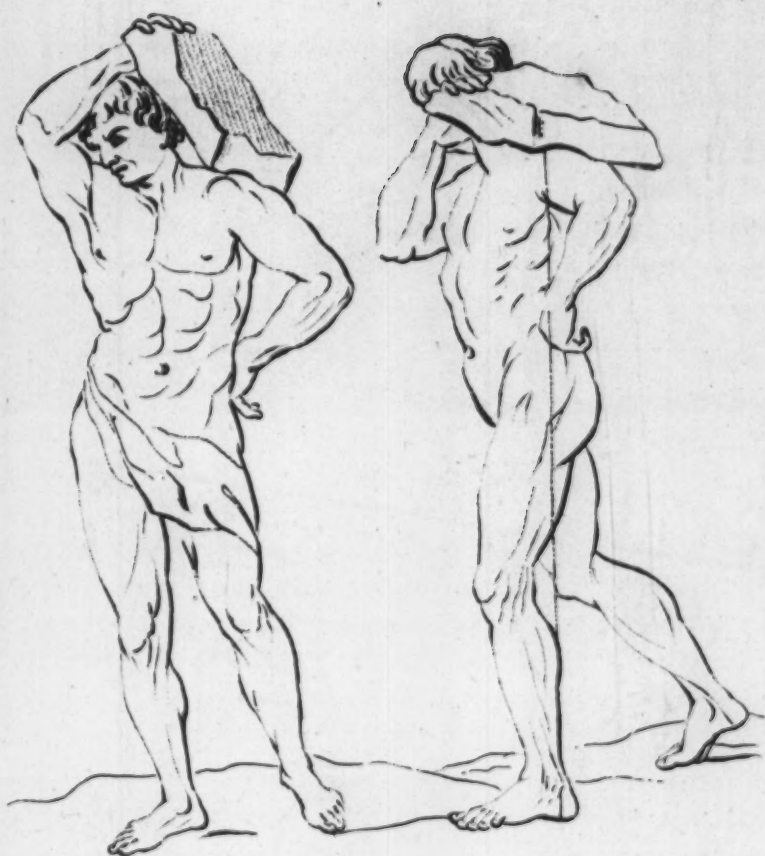
But, to quit these violent motions, I wish to present in this Lecture a few ideas on movements of a more placid and graceful kind.

I had

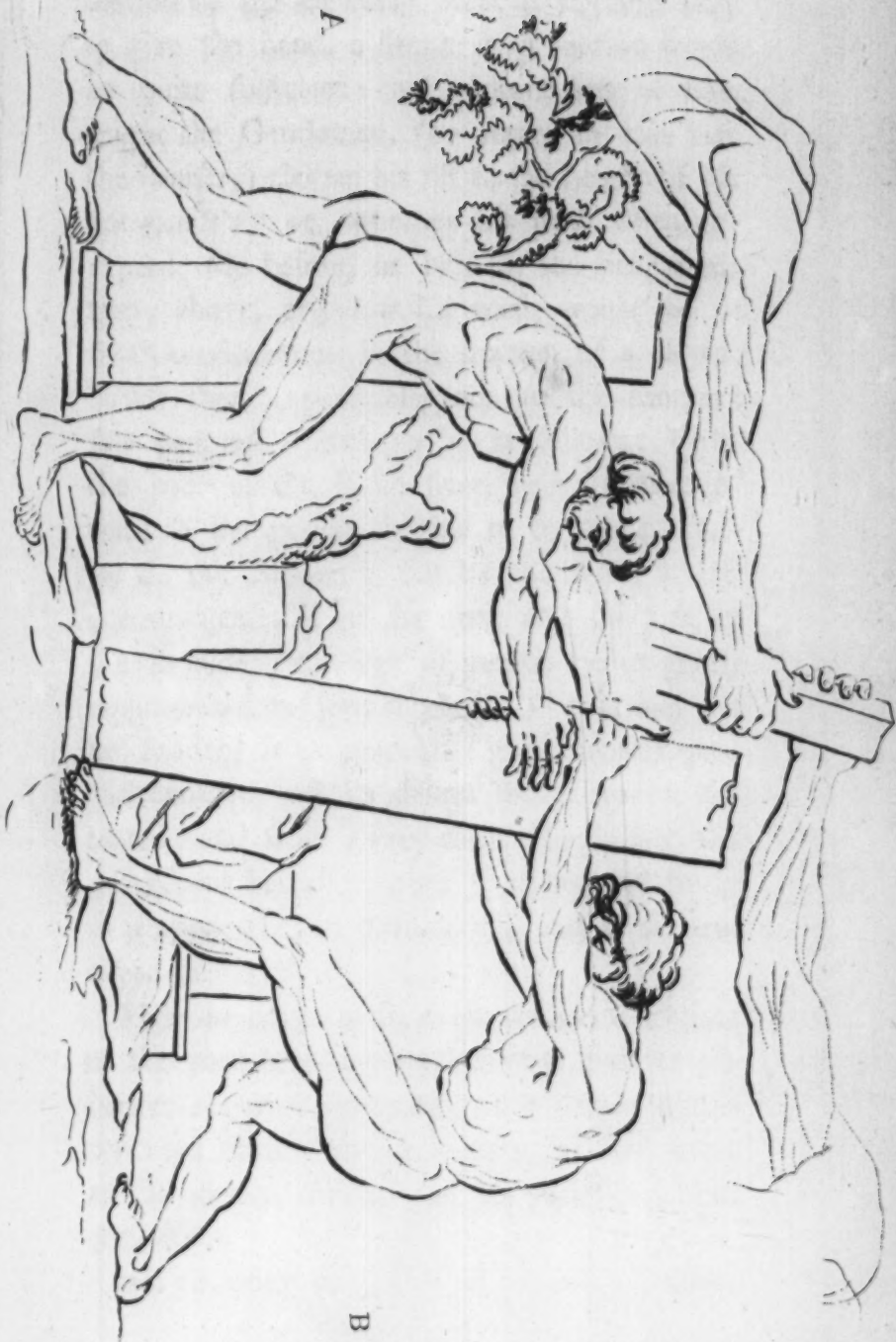
I had the honor, on a former occasion, to introduce to your notice; LADIES and GENTLEMEN, a few hints on the subject of Beauty: to investigate the principles of GRACE, I would request you to recollect, that we considered beauty as dependent on fitness, variety, and symmetry; if the same principles be supposed to accompany motion, we shall not, I apprehend, be very distant from a just idea of grace: since (as appears to me) that motion will be most elegant, which most eminently possesses these qualities.

A porter in carrying a load, a man in pushing or pulling a great weight, exerts his strength in the shortest manner possible: his actions form a number of lines all straight; here may be the utmost degree of fitness, but in straight lines can be no variety. Posture-masters have disfigured their figures into the most extravagant attitudes, their hands and feet turned into twists, their backs where their fronts and their heads where their heels should be: but not an idea of grace in any of their motions; because symmetry was banished, and fitness forgot.

We expect elegant movements in a well-bred dancer; let us attentively examine his principles. We select that period of the minuet in which right hands are reciprocally offered









offered by the dancers: were it requisite only to give the hand, a simple strait motion would be quite sufficient; and without loss of time might the Gentleman, (or rather in this case the bruiser,) elevate his fist to the height of his antagonist's; or, whether his hand when accepted, was before, or behind, the line of his arm; above, or below his wrist, would be of small consideration in the opinion of a clown. What then imparts elegance to this motion? It's progress seems to be as follows: First, the palm of the hand, from being turned inward to the person, begins to be turned outward; this motion is felt by the wrist, which communicates it to the arm, and the arm to the shoulder; the line of motion being gently lengthened from part to part. That it may not be sudden, it is gradual; it is uninterrupted and constant, lest its design should appear defeated; and from a very simple beginning, the movement becomes more complex and lively as it approaches its termination, and as the arm rises.

Here we have fitness, as the motion is adapted to the member; variety, as what follows advances on what preceded, till a climax terminates the whole; and uniformity, or symmetry, as the motion through all its varieties is but one action.

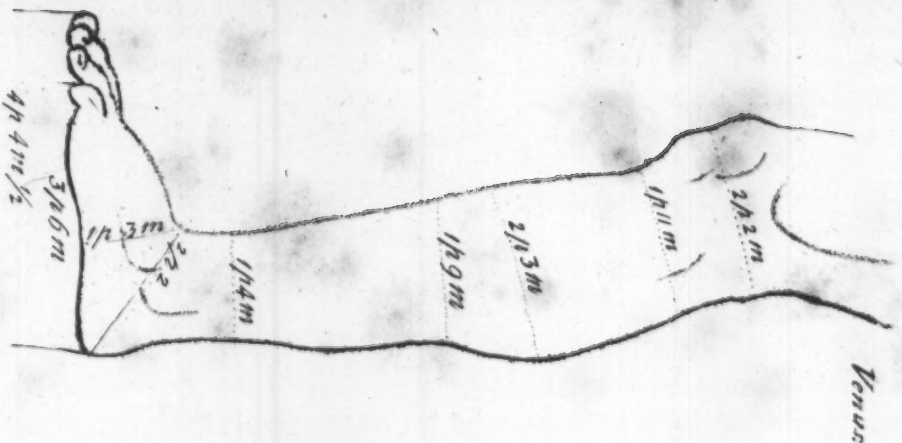
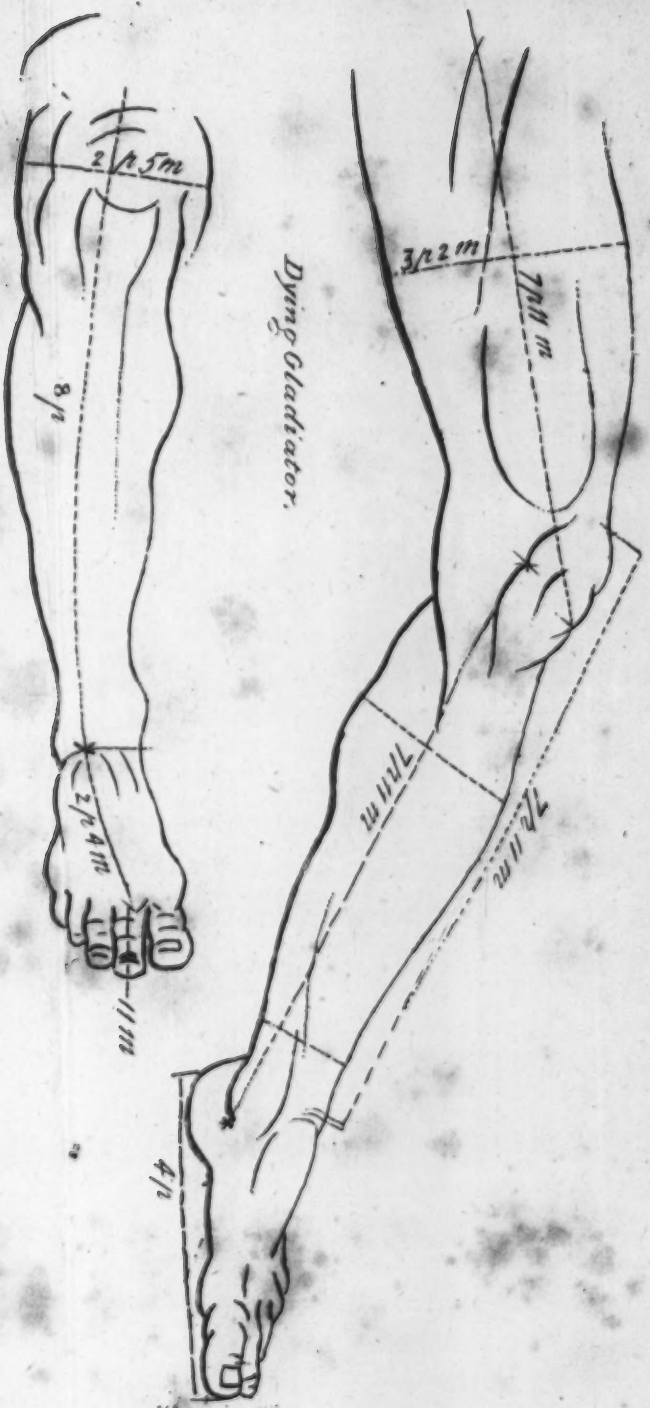
Contrast is likewise a principal ingredient in grace. A spectator is entertained by variety in the limbs of a figure; as for example, if the eyes look one way, the breast may be gently turned another: I say gently, for were this motion violent, it would produce not contrast, but contortion.

As the instance already selected from the minuet, offers this principle very clearly, we shall continue our remarks on it.

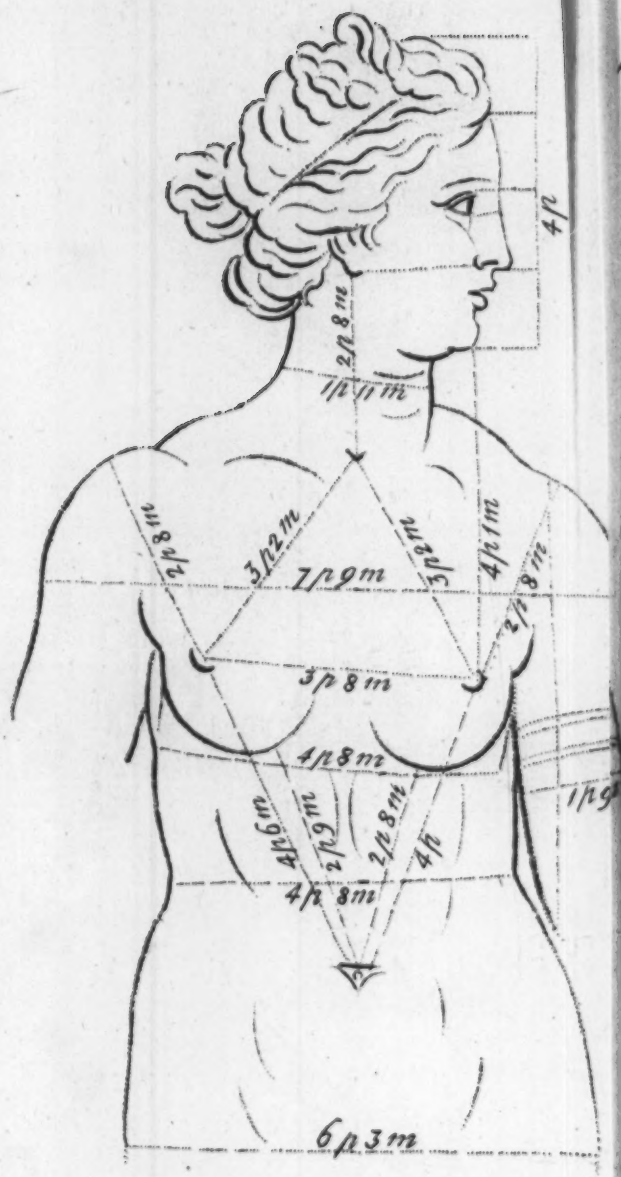
The approach of a dancer at presenting right hands in a minuet is not directly to meet the partner; but while the figure describes a circular course in advancing, the head turns toward the partner at an easy angle from the line of progress: which contrast imparts that very genteel and graceful air which is remarkable in this movement. In effect, therefore, one sentiment, aptly expressed by variety of motion, uniting harmoniously to form an whole, may be considered not improperly, as a definition of grace on this part of our subject.

That length of lines contributes to grace, appears from the movements of those animals whose limbs are longest. The noble motions of a Horse arise chiefly from this principle, because the share of weight distributed to each member being a mere trifle, they move with more

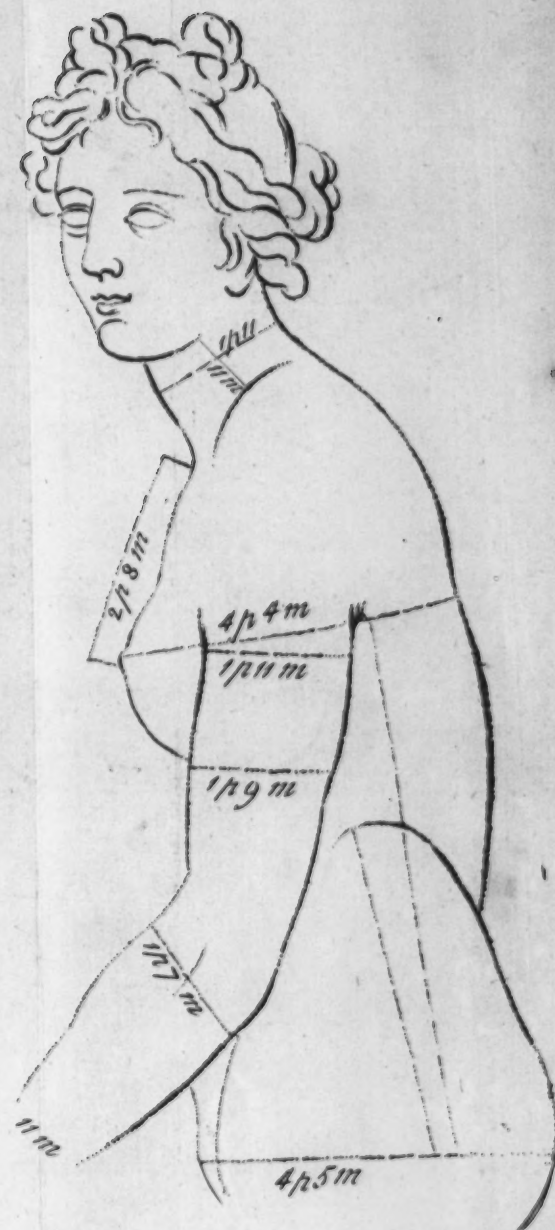






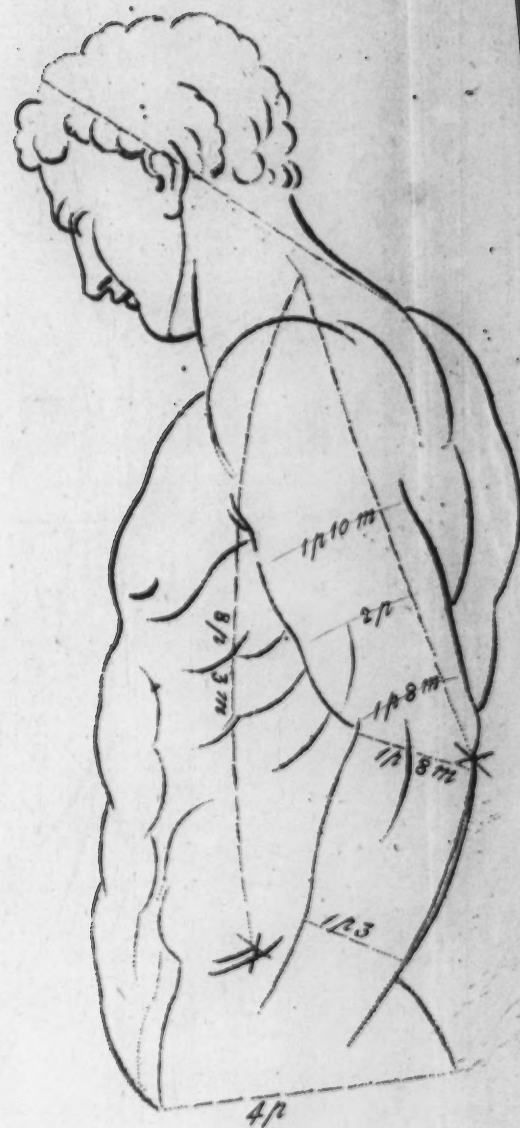
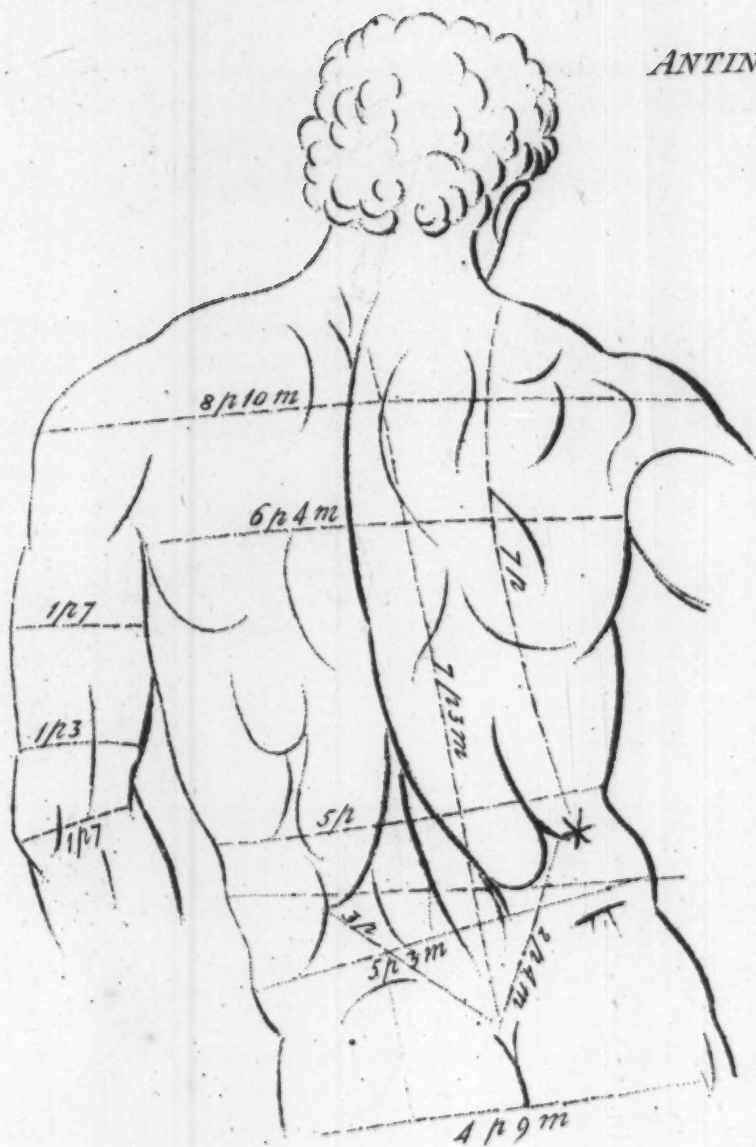


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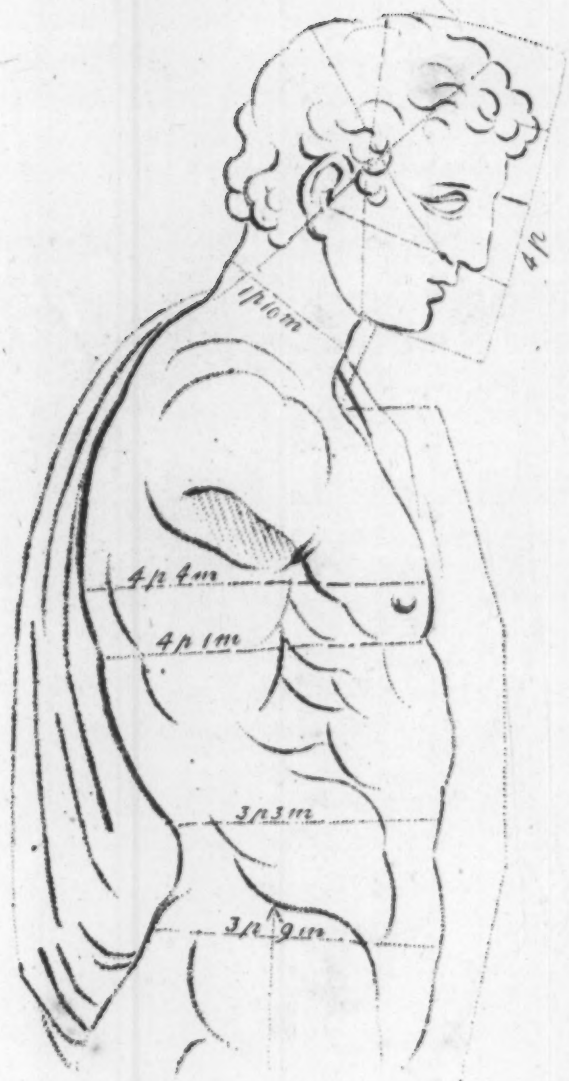


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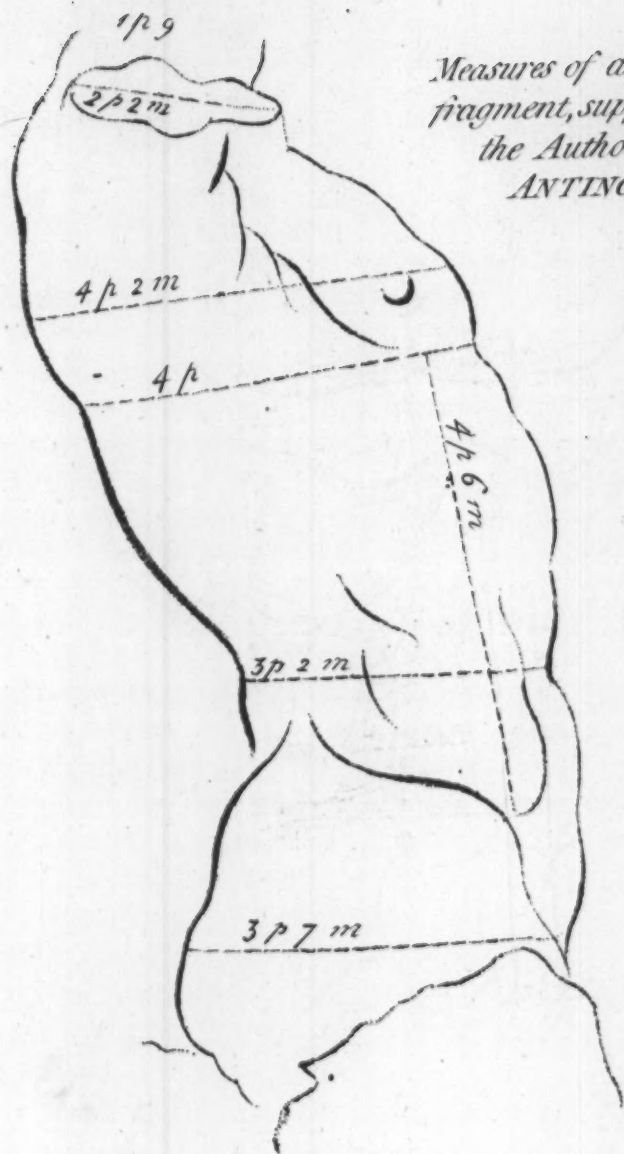




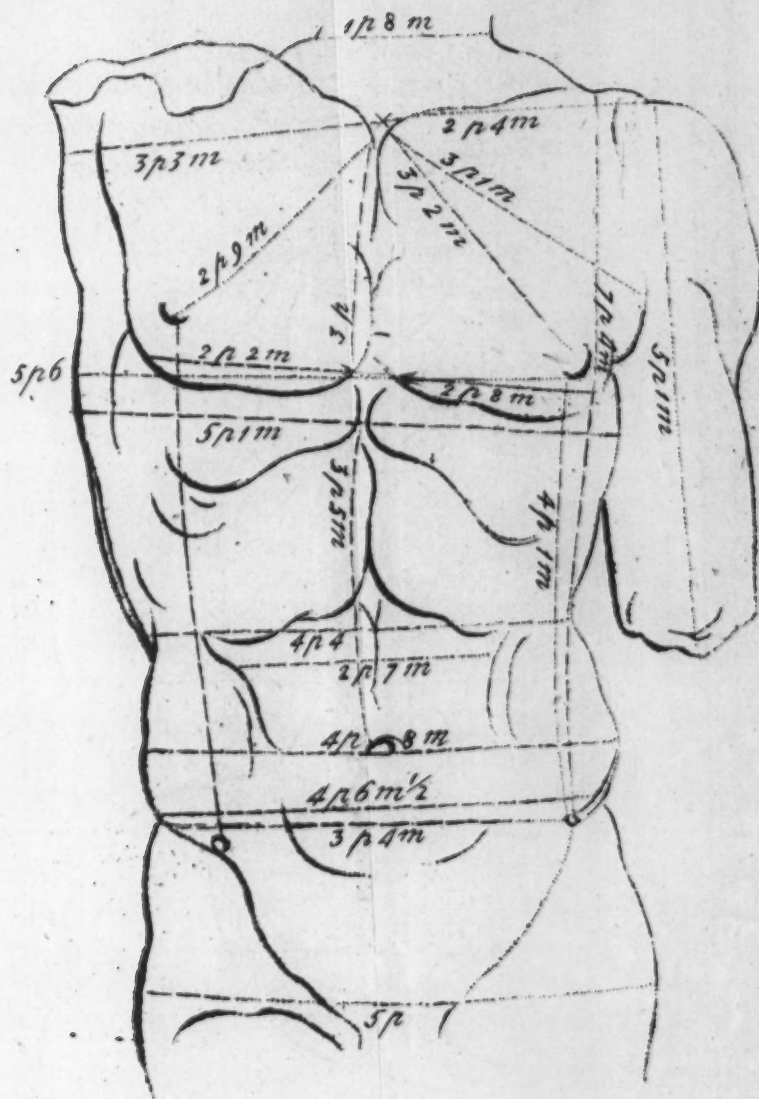
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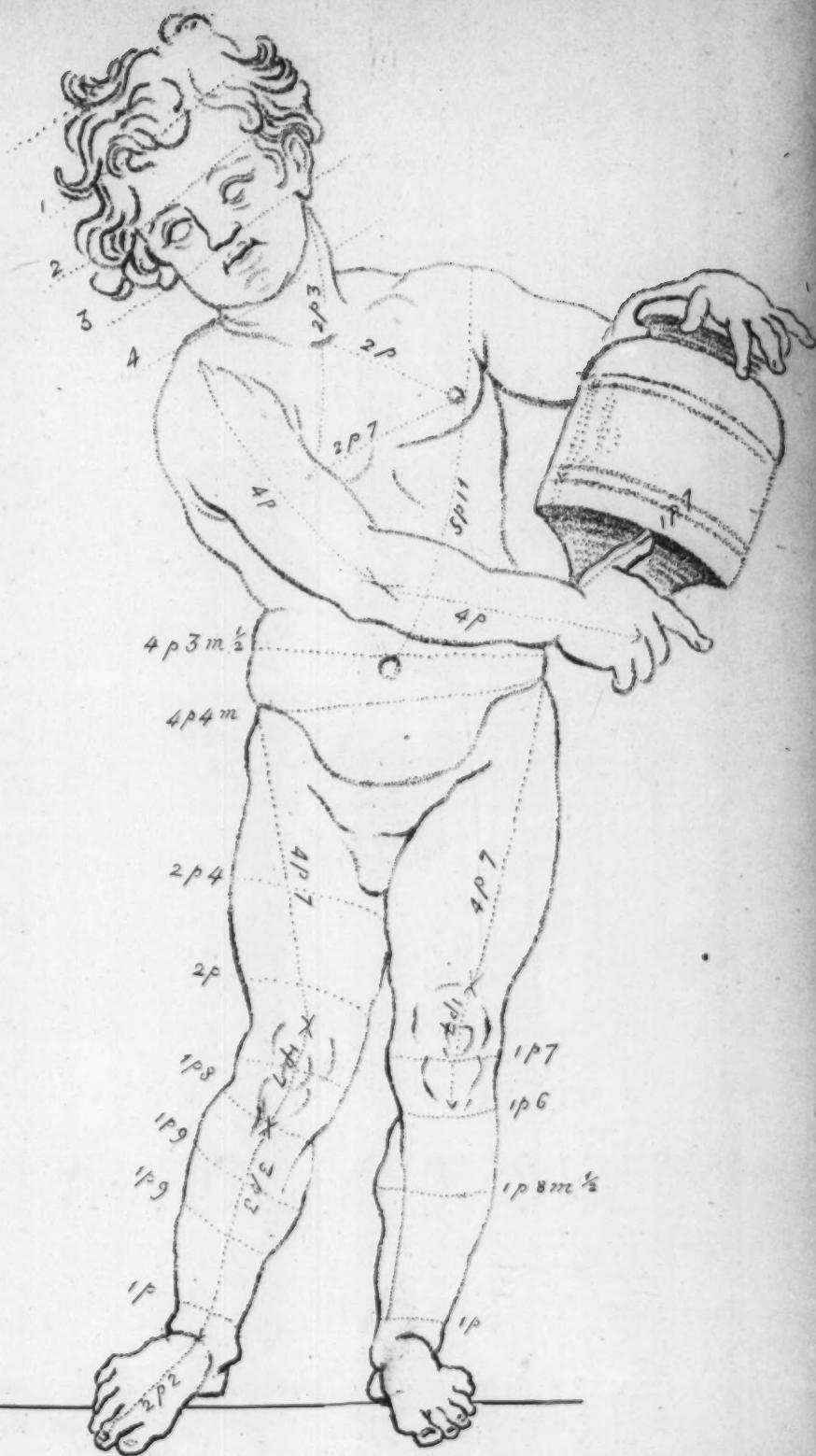
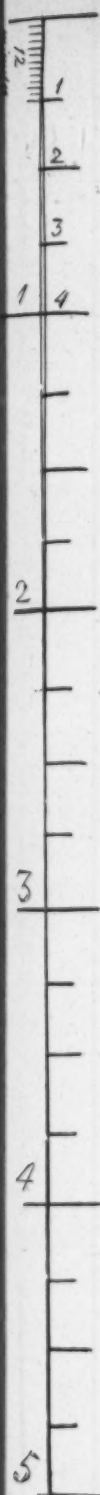




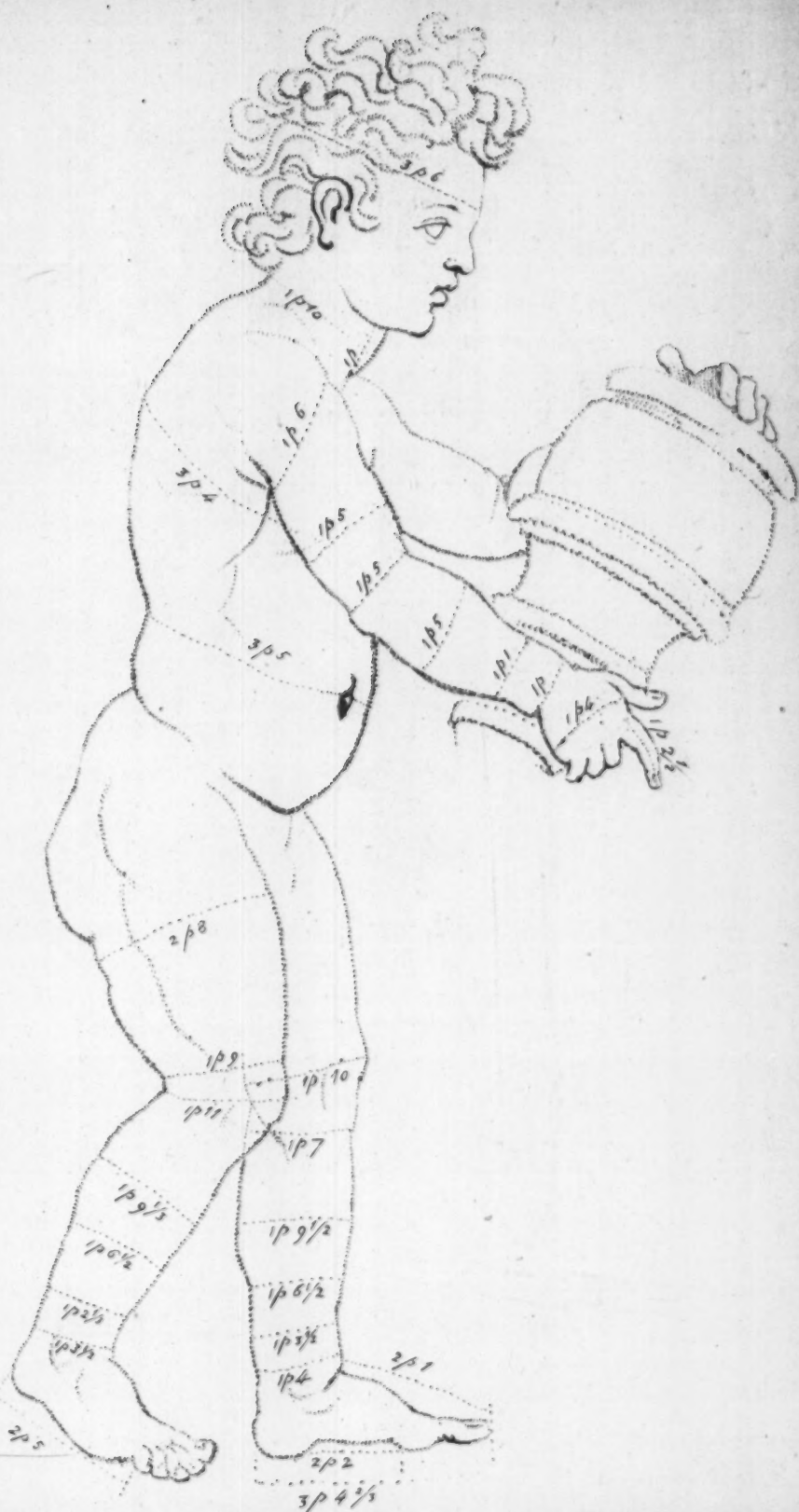
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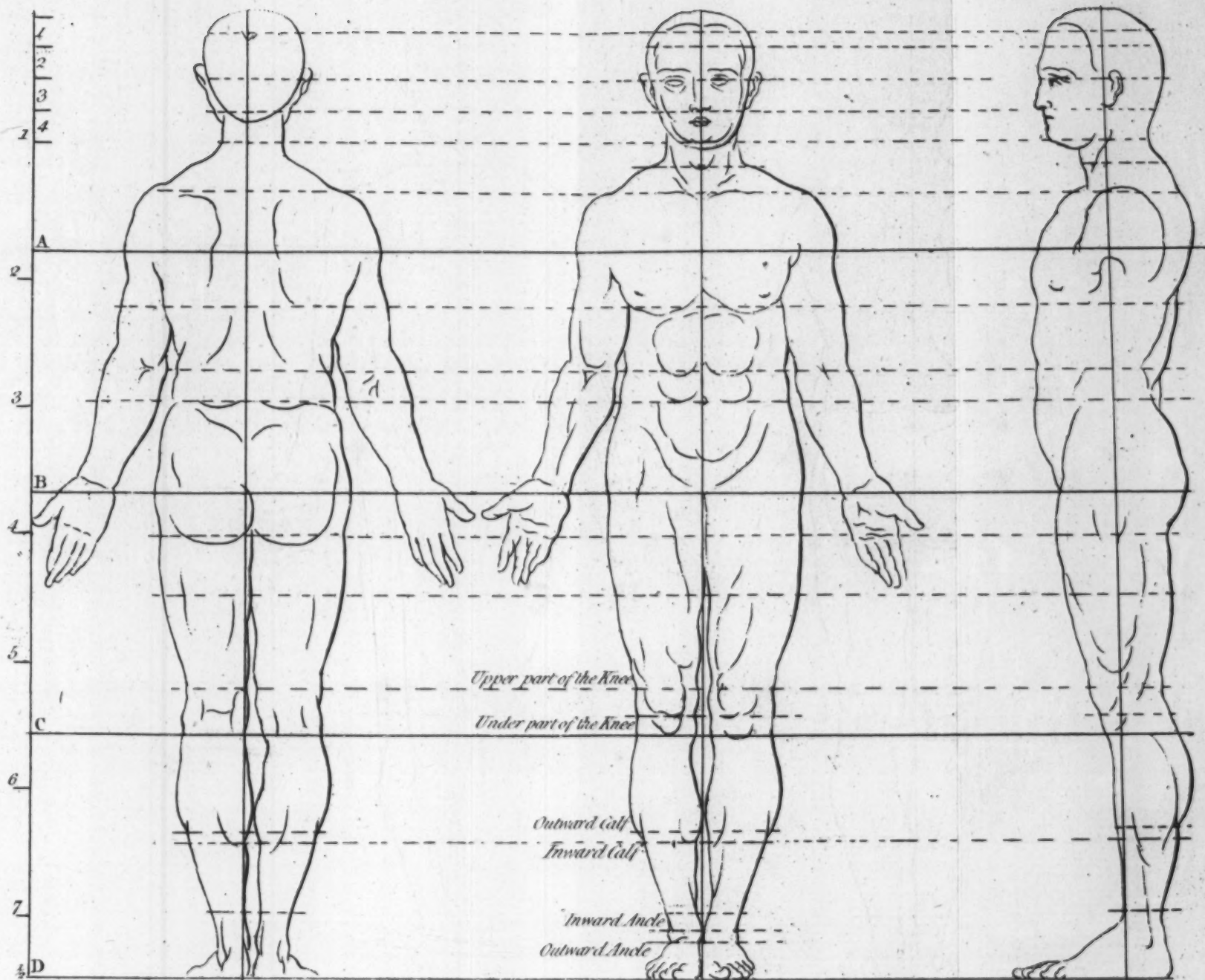




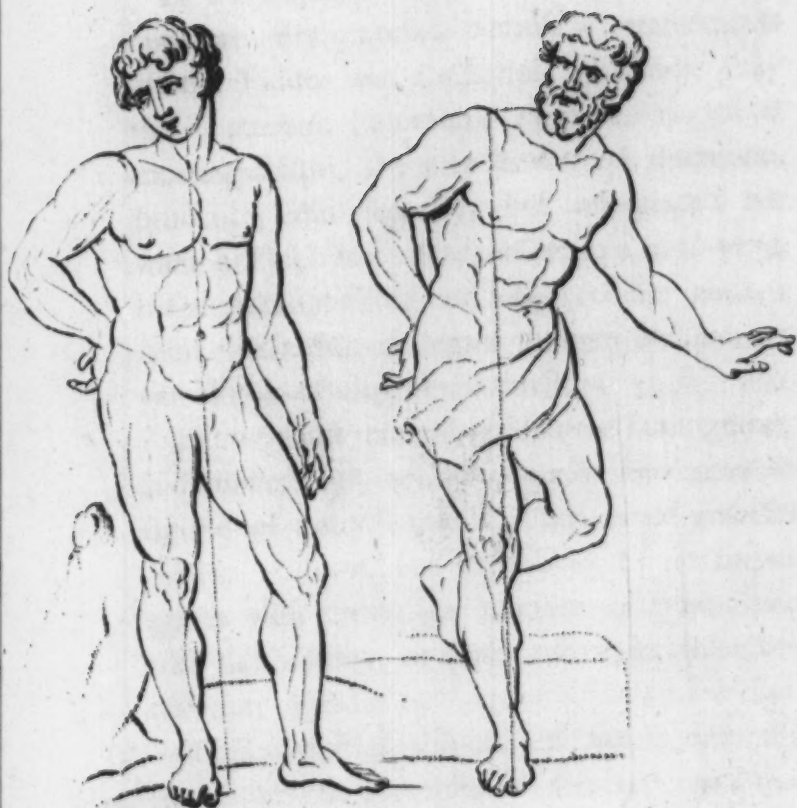


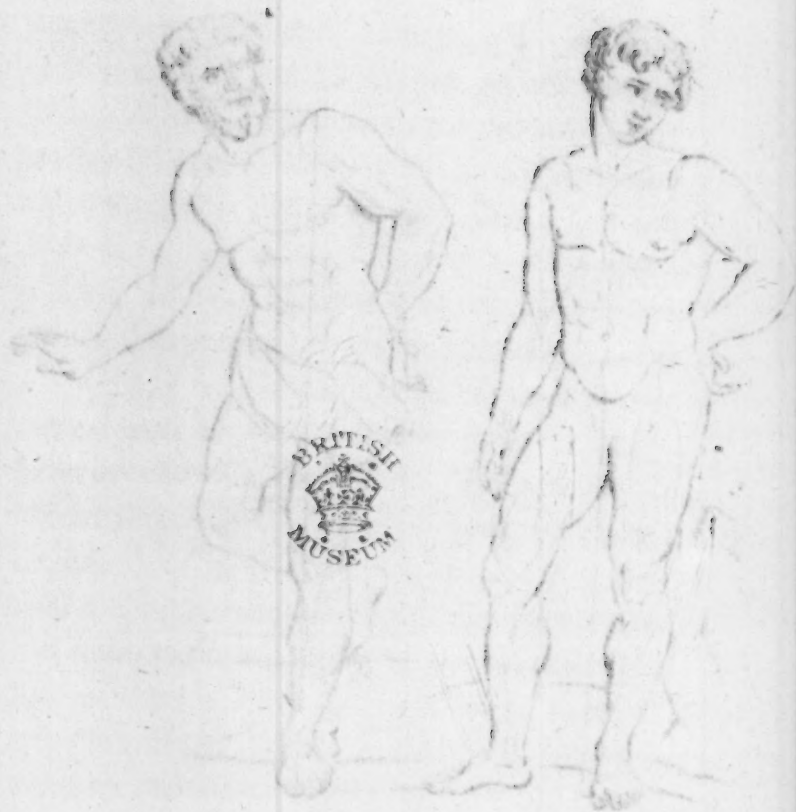












more liberty, spirit, ease, and flexibility, than those of a Hog, whose uncouth and clumsy movements are occasioned by the shortness of his limbs. The same advantage has a greyhound over a cur.

In the majestic Swan the various turns of his neck are very graceful, because its movements are not sudden but moderate. A Goose may vainly attempt imitation; when she stoops at entering a barn, she may shew much discretion, prudence, and sagacity, but no grace: nor when a Duck intreats admission to a farm yard, is the incessant rising and falling of her neck, a nearer imitation of elegant movement, than her garrulity is of elegant discourse.

But we must remember, that the same graces, and movements, are not equally becoming to figures of every kind: the facility of graceful motion we have been describing, by no means agrees with the vulgar manners of boors, nor with that rigidity, or those infirmities which accompany age.

The pursuit of this remark would naturally lead us to the principles of CHARACTER; but as they are to be the subject of our next discourse, to that discourse we refer them.

LECTURE VIII.

WE are arrived, LADIES and GENTLEMEN, at the last lecture of the present series, wherein we propose to investigate some of those principles which impart to the human figure CHARACTER and EXPRESSION. The first of these articles, so far as it relates to the countenance, we have pretty largely attended to at a former opportunity; as many of those remarks are equally applicable to the figure, I presume it will be most agreeable to my auditors, only to offer such additional observations as are most intimately connected with our present subject.

If the proportions of the figure were always the same, there would be no occasion to form any division of character as relating to different periods of life, since children would then be men and women, differing only in stature. I remember, when I visited Paris, I was at first not a little embarrassed at its deceptive metamorphosis of this kind; the boys were so distinguished by bags to their hair, and swords by
 their

their fides; the girls in hoops, sacques, and têtes, that after my utmost researches, I gave up the expectation of finding CHILDREN in that city: at the same time congratulating my native land, that the sweet simplicity of childhood, the engaging attractions of youth, were neither absentees, nor rarities there. I may therefore frankly appeal to your own observations, LADIES and GENTLEMEN, for the propriety of my remarks on this period of life.

As CHILDHOOD has a constant tendency toward maturity, it is necessary that it should be furnished with sufficient moisture and spirits, to recruit their perpetual consumption. Children are therefore fatter and more plump in their members, than persons of maturer years; whose increase having fed as it were, on their stock of juices, has exhausted the superfluity of their youthful state. In fact, the progress of human life is from moist to dry; from superabundant spirit, activity, and glee, to solidity and firmness, succeeded by rigidity and weakness. Accordingly, children are in the length of their members, only half the distances of maturity, but in the thickness of their muscular measures they are more than proportionate. Instead of being the distance of two faces from the shoulder to the elbow, they

they are only one; and the same across the shoulders, and in the legs.

We have already said, that a man has in height seven and a half heads, or ten faces; infants have only five faces, and children have five heads: as they advance in stature they approach nearer to the proportions of maturity. As those who grow fastest not only become taller than others, but likewise more speedily exhaust their fulness of flesh; they seem to grow swifter than they really do; their thinness making their proportions seem longer than they otherwise would appear.

The innocence, the simplicity, the endearments of children, have given occasion to artists to introduce a very numerous family of characters, which they serve to express; that powerful deity, Cupid, stands at their head, and with his extensive retinue of loves, makes a conspicuous figure. These are extremely useful to painters and poets on sundry occasions, and serve to indicate or to explain their ideas when mortal men are discarded. And so far as mere allegory, or allusion to ancient mythology requires them, I admit their services; but, I by no means approve of their introduction in scripture subjects, as if they were cherubim; those figures were not an infant's
 head

head with wings at its neck (as usual in a painter's heaven,) but hieroglyphical compositions of various animals, united, and cloathed with wings, two covering their faces, two from their hips downwards, and with two flying.

I shall here, though somewhat before its place, remark on the figures of ANGELIC BEINGS, that they should have most elegant and graceful proportions, such as appear best fitted for speed and celerity. Our idea of them is, that they are spirits assuming a visible form to render the services they are commanded. The wings we usually give them, express their rapidity, and more than human speed, and at the same time distinguish them: but it seems evident by every relation of their appearances, that they assumed completely the human form, and were not discovered by those to whom they were sent, till the purposes of their mission were accomplished, and themselves revealed the secret.

To return to the sons of men: as ADOLESCENCE and YOUTH succeed to childhood, the measures of the figure approach those of maturity: of these measures we have spoken as they are generally applicable, but as every person is not exactly alike, personal variations must be referred, principally to natural character.

Here

Here I intreat the attention of my auditors to their own observations, for character being continually before us, we judge for ourselves with sufficient certainty. To see bending beneath the weight of his burden, a slim spindle-frank, whose form scarce indicates strength enough to support his knot, is equally *out of character* for a porter, as to employ a Hercules in measuring a yard of gauze.

As character is most conspicuous at maturity, we shall here pay attention to those of its branches; which we before observed might be referred to the SEXES, the natural INCLINATIONS, and the acquired HABITS of mankind.

The distinct character of the SEXES is sufficiently obvious, and perfectly correspondent to the bias of their minds; in the female sex, we observe, and permit, an earlier and more lively sense of danger, because the female form is less calculated for resistance and combat: whereas similar alarms would be offensive in a man, whose bolder nature is supported by superior strength. On the same principle, the graces of an elegant woman, are inconsistent with the figure of a man. When a man assumes the softness and delicacy which belongs to the other sex, he contradicts the course of nature, and becomes a just object of ridicule; as when

— a woman assumes the boldness and strength of a man, she becomes equally ridiculous.

a woman acts the hero, or becomes a good fellow, she has quitted her sphere, lost her attractions, and forgotten her very self. Each sex has employments and duties proper to it, nor is any thing more satisfactory to a virtuous mind, than to see them discharged with readiness and pleasure; except the consciousness of being so engaged.

Whatever absurdities displease us in real life, should be avoided in representation: as on the contrary, whatever is esteemed excellent, or honorable, especially if characteristically excellent, or honorable, should be the object of an artist's imitation.

Female figures should not only be characterized by a general grace, but likewise by the delicacy of the particular parts. The neck of a lady is very different from that of a man; being more slender, the muscles less conspicuous, the cavities between them less sensible, and in its turns more graceful.

The muscles of a man's arm are bold, and prominent; the more tendonous parts, such as the wrist, and back of the hand, shew evidently, as it were, the nature of their component parts, even the veins appear swelled and large; compare with these the same parts in the other sex, and we find a plumpness, a roundness, almost an *evenness* throughout the whole.

None of us (Gentlemen) pretend to equal the slender wrists, the delicate hands, the flexible and taper fingers of our fair associates ; we yield to them beauty, elegance, grace, happy to think these too become our own, when their hearts bestow their hands.

To resume our proposed order : the same causes which inscribe the mental characters of mankind in their faces, contribute to render their figures expressive of NATURAL DISPOSITION, some are fat, others lean ; some heavy, others light ; some tall, others short ; and by this diversity we distinguish one person from another. The manner and air of those with whom we are intimate, is so strongly impressed on our minds, that we can scarce mistake them even in a crowd : if there is nothing peculiarly striking in their gait, there is yet such a general correspondence of appearance as clearly identifies them.

I have indeed heard of brothers extremely like each other, and I recollect an instance (which is inserted among the French trials) of two persons so precisely similar in features, gait, manners, voice, height, and even in the moles on their faces, and other parts, that one personated the other ; and was by his relations, his acquaintance, and even by his wife and children admitted to the rights of the other.

They

They had been comrades in the army, where the personated informed the personator of his intimate concerns very circumstantially, by which knowledge the deceiver long maintained his credit. He was at last suspected on account of an estate which he wanted to sell; the magistrates of the place determined in his favour; his opponents applied to a superior tribunal, which decided against him; in consequence, he boldly appealed to the parliament as the ultimatum: but, while matters were thus situated, the real and proper person returned from the army, having lost a leg;—which loss was the only difference whereby a casual observer could have distinguished them. The impostor ended his life on a gibbet.

This singular fact evinces the propriety of the observation, “no rule without exception,” an observation which (if any where) might, I should otherwise have thought, have met a contradiction on the subject of character.

If we should abstract from FALSTAFF's figure, his round belly and swollen appearance; and describe him as thin and meagre, would it be thought natural? The effect of that course of life to which he is supposed to have been addicted, is certainly what we find in him. Not indeed as he describes himself, “a goodly portly man, i'faith, and a corpulent; of a cheerful
A a 2 look,

"look, a pleasing eye, and a most noble car-
 "riage;" but rather, "as a tunny of man, &
 "a bombard of sack;" as FLUELLEN has it,
 "the fat knight with the great pelly doublet,
 "full of jests, and gypes, and knaveries and
 "mocks." As a contrast, observe, "that
 "bearded-hermit-staff Justice SHALLOW, a man
 "made after supper of a cheese-paring, a
 "forked radish, with a head fantastically carv'd
 "upon it; so forlorn, that his dimensions were
 "to any thick-sight invisible, the very genius
 "of famine, you might have trussed him, and
 "all his apparel, into an eel-skin."

The same poetical authority in opening the
 mental disposition of RICHARD III. makes him
 thus comment on his figure:

I, that am rudely stamp'd, and want love's majesty—
 I, that am curtail'd of this fair proportion,
 Cheated of feature by dissembling nature,
 Deform'd, unfinish'd, sent before my time
 Into this breathing world, scarce half made up,
 And that so lamely and unfashionably,
 That dogs bark at me, as I halt by them—

Is there any wonder such a figure should be
 the seat of a mind full-fraught with villainy! or
 that the human "bottled spider" should possess
 a venom far worse than that of the insect?

What the real character of many persons
 might be, abstracted from their PROFESSIONAL

HABITS,

HABITS, is not easy to say, as a very attentive observer may fail in his endeavours to make just allowance for the force of custom. That professional habit is very powerful and obvious, must be granted, when we recollect the frequent remarks continually made on the subject. Observe how conversation runs upon it, "such a person looks like a divine; or at least like a student: Such another, has a very warlike mien; is quite weather-beaten; very bluff; a right-down failor, or soldier, &c."

Certain it is, that a constant habit of moving any member of the person in one direction, will impart to that member an aptitude to fall into that direction on every occasion, whether connected with its original cause or not. A baker who has been used to carry a bread-basket on his shoulders, always retains in walking somewhat of an air as if loaded; nay, I have been shewn instances of that perpetual jerk of the shoulders which eases the weight of the basket, remaining long after the person had left off that business. Persons used to exert great strength in their arms, can scarce handle any thing lightly: If a couple of butchers pat each on the shoulder, 'tis with nearly as much force as would knock down an ox.

When we consider the great weight charmen often have to carry, do we not readily consent

content, that there is a propriety and fitness in the Tuscan order of their legs, by which they properly become characters as to figure? Watermen too are of a distinct cast or character, whose legs are no less remarkable for their smallness; for as there is naturally the greatest call for nutriment to the parts that are most exercised, so of course those which lye so much stretched out, are apt to dwindle, or not grow to their full size; so that a broad pair of shoulders, and spindle shanks, may be thought to distinguish this class of men."

And is not custom, or habit, if not the source of grace, yet one cause that grace shews itself in the general movements of persons in the better ranks of life? I have indeed seen a country wench perform some one action, as genteelly as the most elegant lady could have done it, because it was a natural offspring of the mind; but immediately has that grace been quashed by a return to vulgarity. Such instances, however, serve to shew that want of education in the precise fashion of motions, is no invincible impediment to graceful address, in a person of an ingenuous and liberal disposition of mind: but, when such a mind is happily instructed by precept, the effect communicates itself throughout the whole of that person's manners. And while
manners

manners make the man, the clown, whose thoughts are perpetually recurring to his wealth, whose pride of purse is his imaginary excellence, shall be contemned and neglected, and the epithet 'much of a gentleman,' be bestowed on one of half his estate.

The character acquired by habit, is so strong, that many persons used to courts have been discovered through the disguise of peasants; as where is the peasant whose demeanor would not discover him when attempting the behaviour of a court?

These, or similar ideas, have been attached to imaginary beings, and according to the profession of Gods and Goddesses, have been the proportions assigned them. DIANA as an huntress, must be light and agile; MINERVA may be more robust; APOLLO would be strangely described by the dimensions of NEPTUNE or PLUTO; as NEPTUNE or PLUTO would think themselves 'vilely fallen away,' were their limbs as slender as those of the God of day.

Mr. HOGARTH has attempted to set this article in a clear light, and his remarks merit attention. "Having set up the Antinous as our pattern, we will suppose," says he, "there were placed on one side of it, the unwieldy elephant-like figure of an Atlas, made up of such

“ such thick bones and muscles, as would best
 “ fit him for supporting a vast weight, accord-
 “ ing to his character of extreme heavy strength:
 “ and, on the other side, imagine the slim figure
 “ of a Mercury, every where neatly formed for
 “ the utmost light agility, with slender bones
 “ and taper muscles fit for his nimble bound-
 “ ing from the ground.—Both these figures must
 “ be supposed of equal height, and not exceed-
 “ ing six foot.

“ Our extremes thus placed, now imagine
 “ the Atlas throwing off by degrees certain
 “ portions of bone and muscle, proper for the
 “ attainment of light agility, as if aiming at
 “ the Mercury’s airy form and quality, whilst on
 “ the other hand, see the Mercury augmenting
 “ his taper figure by degrees, and growing to-
 “ wards an Atlas in equal time, by receiving to
 “ the like places from whence they came, the
 “ very quantities that the other had been cast-
 “ ing off, when, as they approach each other in
 “ weight, their forms of course may be imagined
 “ to grow more and more alike, till at a certain
 “ point of time, they meet in just similitude;
 “ which being an exact medium between the two
 “ extremes, we may thence conclude it to be the
 “ precise form of exact proportion, fittest for
 “ perfect active strength, or graceful movement;
 “ such

“ such as the Antinous we proposed to imitate
 “ and figure in the mind.

“ We may illustrate it a little more, by ob-
 “ serving, that in like manner, any two opposite
 “ colours in the rainbow form a third between
 “ them, by thus imparting to each other their
 “ peculiar qualities; as the brightest yellow,
 “ and the lively blue that is placed at some dis-
 “ tance from it, visibly approach, and blend by
 “ interchangeable degrees, and, as above, tem-
 “ per rather than destroy each other's vigour, till
 “ they meet in one firm compound; whence,
 “ at a certain point, the sight of what they were
 “ originally is quite lost; but in their stead, a
 “ most pleasing green is found, which colour
 “ nature hath chosen for the vestment of the
 “ earth, and with the beauty of which the eye
 “ is never tired.

“ From the order of the ideas which the
 “ description of the above three figures may
 “ have raised in the mind, we may easily com-
 “ pose between them various other propor-
 “ tions,” as so many mixtures of colours.

As life advances, CHARACTER assumes another
 distinction of appearance: our composition, in-
 tended for a limited duration, falls gradually
 to decay; the spirit and firmness of maturity
 decrease to inactivity and indecision. Hav-
 ing strength to spare, youth may stand on one

leg; yet sustain itself well; age requires always two, and sometimes calls in additional support: in conformity to the maxim which says, "man is a creature of four legs in the morning, two at noon, and three at night."

"To represent an old man standing," says LEONARDO DA VINCI, "you must give him a dull, indolent attitude, with slow motions, his knees a little bent, his feet straddling, his back crooked, his head stooping forwards, and his arms rather folded than spread too wide."

Age being deficient in strength, exerts the whole body, to perform what at the noon of life would have required only a part, or a single member.

The imbecility of age is exquisitely drawn by the Royal Author, on whose words, were I to indulge myself, I might comment thus: "Remember now thy Creator, in the days of thy youth, ere the evil days come, or the years approach, wherein thou shalt complain, I have no pleasure." When the mental abilities shall have been gradually decaying; when the reasoning, the conceptive, the reflective, the excursive powers shall cease their faculties; when, what was once bright as the meridian sun, splendid as the beams of noon, shall be diminished to a few rays of ambiguous twilight, or to the feeble, the frigid lustre

of the ever-changing planet; that feeble lustre quickly left to the obscure glimmerings of distant stars, intercepted by clouds, thick clouds, clouds like those which accompany rain :

In that day the keepers of the house (the arms) shall tremble, the strong men (the legs) sink beneath their burden, the grinders (the teeth) fail, unable to discharge their office, the once brilliant inspector be dark and useless: Where is its vivid lightning, its penetrating influence? The sparkling Eye is extinct. The pleasant voice is mute, whose gentle accents formerly delighted an attentive family, or cheerful friends; which diffused the sprightly wit, or darted the sallies of mirth; which excited the loud carol, and accompanied the joyous song: The daughters of music are enfeebled, the lips refuse their utterance, the tongue declines its duty: the carol, and the song, give place to fear; fear of accident from above, fear of danger from below. The once auburn locks are now white as the blossom of an almond; the once vigorous body is now emaciated, yet, the emaciated body is a burden to its supports: and desire fails. What! no desires! no wishes! no requests! None. Because man departeth to his long home, and the mourners go about the streets. The silver

cord (the spinal marrow) is loosed, the golden bowl (the skull) is broken, the pitcher at the fountain is destroyed (the larger vessels, aorta, &c.) ; the wheel at the cistern (the heart and its motions, *systole* and *diastole*) is ruined ; the dust returns to its origin, the earth ; the spirit to the author who imparted it.—

Thus have we closed the article Character : I proceed, LADIES and GENTLEMEN, to request your attention to

THE EXPRESSION OF THE FIGURE.

WHEN reading accounts of discoveries in distant countries, I have sometimes wished myself a spectator of the various emotions shown by the parties on such occasions ; for, being ignorant of each others language, they were in effect mutes. I observe, that signs which related to necessary and natural wants, were quickly understood on both sides : nor were the principles of commerce and barter long ere they were settled. Such scenes must be moving pictures, where each party expresses naturally, and without ambiguity, their sentiments by their actions. Sometimes we find in history barbarous people compassionating the entreaties of their captives, when leading to death ; sometimes applauding

ing their heroism when boldly meeting it : and this without knowing a word of the sufferers language, but sympathizing with their expression, whether pathetic, or bold.

In fact, it is not always language that produces the greatest effect on the party designed to be moved : there is often more eloquence in a flood of tears, than in the best spoken oration ; and in a silent attitude, than in a tempest of words. So MILTON thought, who, like his ADAM, underwent the trial.

EVE with tears that ceas'd not flowing,
And tresses all disorder'd, at his feet
Fell humble, and embracing them, besought
His peace——

——her lowly plight
Immovable till peace obtain'd from fault
Acknowledg'd and deplor'd, in ADAM wrought
Commiseration ; soon his heart relented
Towards her, so late his life and sole delight,
Now at his feet submissive in distress——

Indeed we often hear it said, it was not so much the words, as the *manner* of speaking, that gave offence, or satisfaction ; which 'manner of speaking' is part of expression.

There is a difference between gesticulation and expression, the former being an acquired and constant habit ; the latter the offspring of mental sensibility, and varied with varying occasion.

All

All the members of the person contribute to Expression. An elevation of the HEAD expresses haughtiness, contempt, disdain; a depression, modesty, humility, respect; when borne evenly, it indicates firmness; when sinking on one side, dejection.

The HANDS are very considerable agents in this business: by them we applaud, we request, we refuse, or we command. In requesting we hold our hands level, the palm upward, as if to receive what we desire; in refusing, we turn the palm of the hand downward, thereby rendering it impossible the object intended should be put in it; in commanding, we point to what we order to be done; and sometimes the finger held up is sufficiently authoritative.

The FEET, as the means of advancing and retreating, chiefly (if not altogether), in those motions, contribute to expression. We approach what we desire; we forsake what we dislike. It is seldom the feet contradict the motions of the hands, but sometimes they stand, as it were, ready for escape, from dangers wherein the hands will venture.

I proceed now to notice the principal passions in the order we formerly attended to them.

ADMIRATION, which produces but little change in the features of the countenance, has
scarce

scarce greater effect on the figure: it may be represented by a person standing erect, his hands opened, and lifted up, his arms approaching his body: standing pretty firmly upon his feet.

But in *ESTEEM* the body will be somewhat bent, the shoulders rather elevated, though but little; the arms folded, and close to the body; the hands opened, and not very distant from each other; the knees bent.

VENERATION increases the flexure of the body, and of the knees; the hands and arms almost unite; all parts of the body mark profound respect. When connected with objects of faith, *VENERATION* augments the strength of the foregoing motions; crosses the hands on the breast, lowers the head, and bends the body to prostration.

RAPTURE, or Ecstasy, may be expressed by the body thrown backward, the arms elevated, the hands open, the whole action joyful, animated, transported.

The effect of *SCORN* is to draw back the body, to extend the arms, as repulsing the object of aversion; the legs stiff.

HORROR excites violent movements; the body strongly withdraws from the object which causes the passion, the hands will be quite open,
the

the fingers spread, the arms kept tight to the body, the legs endeavouring to escape.

AFFRIGHT has very vigorous expression; the arms thrown forward seem to stiffen; the legs fly with the utmost rapidity: and every part of the body recoils from its dreaded adversary.

LOVE creates no great emotion in the figure; the presence of its object animates its motions, but not very strongly, nor after any fixed manner in modest affection.

DESIRE extends the arms toward its object, and inclines the whole body on that side: all parts of the figure appear agitated and restless.

Of **HOPE** we have observed that its motions are contradictory, and fluctuating; wavering between doubt and expectation.

Joy is a first step to rapture; its motions are more or less moderate.

FEAR has many motions in common with **AFFRIGHT**, when it arises from a dread of losing somewhat we value, or when we expect a calamity to befall us. This passion shrugs the shoulders, keeps tight the arms and hands to the body; the other parts are bent, and as it were collected together, and shivering.

JEALOUSY has an invincible curiosity to watch its object; the head and upper part of the body will protrude themselves, in hopes of escaping notice

notice by means of the feet, which stand ready for retreat.

The agitations of *ANGER* are excessive and outrageous, the muscles swelled, highly inflated, and distinct, the veins prominent, and the whole figure in fury. Anger would generally destroy its object if possible, and may be represented as so employed.

What shall we say of *DESPAIR*? It is a dæmoniacal madness, a possession, an unutterable suffering, a principal ingredient of hell: in its motions closely allied to anger.

We have attended to each passion apart, that we might attain a clearer and more forcible conception of its motions; it is however very seldom that any passion is free from some mixture with others: their combinations may easily be gathered from what has been suggested on this subject in relation to the countenance; but perhaps some instance may be yet more satisfactory.

Here I might introduce as an example, a description of a battle, in which *LEONARD DA VINCI* has indulged himself; but to avoid the melancholy of such subjects, I rather choose to invite your thoughts to a more cheerful event.

It is not indeed a very cheerful opening of the story, to say, a young man in the vigour of life, happy in respectable connections abroad,

in affectionate relatives at home, was by a fatal distemper numbered among the silent dead : yet when I acquaint you his name was LAZARUS, your thoughts anticipate the joyful occurrence, whose EXPRESSIONS I mean to investigate.

Let us previously recollect the characters necessary to introduce in this composition, that we may more accurately adapt to each person his requisite expression.

In the first place, it would be proper to give as much authority, and dignity, to the attitude and figure of CHRIST, as is consistent with the humility of the Son of Man, who not many minutes before had manifested himself “ the acquaintance of grief.”

LAZARUS we may consider as a man of vigorous years, perhaps about thirty.

His sister MARTHA, a woman of a warm disposition, noble, generous, free, and yet careful.

MARY, of a more mild and placid temper ; and perhaps much the youngest of this family. Both the sisters women of fortune, and educated accordingly.

Next we place the APOSTLES, on whose characters I shall not enlarge ; but suppose PETER as a warm man, to be a forward figure among them ; and JOHN as being “ the disciple whom

whom Jesus loved," to be near his divine Master.

Beside these were, (1.) FRIENDS who accompanied Martha and Mary ; (2.) PHARISEES, or considerable men ; (3.) OTHERS drawn together by the appearance of JESUS and his retinue ; (4.) SERVANTS of various sorts, &c.

This last groupe of characters may be divided with regard to expression, into (1.) those who were believers already, (2.) those converted on this occasion, (3.) those who remained unconverted.

This subject is so replete with expression, that some slight anachronisms are inevitable ; but, I apprehend even great masters have not exerted themselves to avoid all they might. It is usual to select that point of time when Jesus is speaking, " Lazarus come forth !" I confess it is honourable to the speaker, but what is the situation of the spectators ? *Universal expectation.*

Take, therefore, the occurrences somewhat lower : suppose we imagine that at speaking the words, " loose him and let him go," our Lord might condescendingly take hold of LAZARUS by the hand ; this idea gains two advantages ; one an opportunity of expressing the love of JESUS to LAZARUS ; another that we can introduce LAZARUS into a principal

situation, in a natural and easy manner ; and without those contrivances of looking into the tomb, or placing the tomb awry, &c. which disfigure some capital pictures.

The attitude of JESUS should be affectionate, yet noble ; and requires no great exertion of his limbs, but an easy sway of his figure.

When I mentioned slight anachronisms, I chiefly referred to the necessity we are under of shewing that Lazarus *had been dead*. It is to be supposed in fact, that his restored life was in perfect and vigorous health ; yet it is pardonable in a picture, if some part of him, such as his feet, or legs, retain somewhat of the corpse.

Whatever might be the sensations of LAZARUS on his return to his earthly tabernacle, we need not doubt but his countenance expressed surprise at his situation, love to his master, to his sisters, and his friends.

MARTHA, as the eldest sister, may be supposed to have paid her addresses of adoration to our Lord, and to be by this time ready to assist her returning brother : while MARY continues prostrate in the act of Worship. PETER as a curious, and hasty person, may be stretching out his neck with an inquisitive air ; and

JOHN'S

JOHN's placidity may appear yielding to surprise, love, and veneration.

Those who were already believers may shew joy and wonder ; those converted, astonishment and respect ; those hardened, chagrin and mortification.

This brief analysis may suffice to explain the nature of **EXPRESSION**, which should always be (I.) **CHARACTERISTIC**; *i.e.* such movements as that person may be supposed to exert upon the occasion related ; a king may not skip like an harlequin ; nor an apostle forsake his decorum. (II.) **NATURAL** ; some postures indeed I have noticed in real life, which would not have been approved in a picture ; but they have been chiefly of surprise and wonder. (III.) **SELECT**, by which I mean not such as may be seen every day, applied to extraordinary occurrences ; but chosen with propriety, and introduced with discretion. (IV.) **FORCIBLE** : every spectator of an artist's performance will not enter so readily into his ideas as himself, or as another artist ; therefore to make it striking, the passions should be expressed with clearness, and vigour ; but with the utmost caution against extravagance ; lest though the ignorant should applaud, the well-informed should condemn.

It

It has long been a precept among artists, that expression should be studied from nature ; its graces are transitive and momentary ; no model can imitate them ; it is absurdity to suppose it. Models may frequently afford proportion, sometimes character, but never just and elegant expression.

There is yet another kind of expression which I have called *by accompaniment*, such is the spider's web over the poor's box ; which demonstrates the remote period when charity dropped its benefaction : such is the inscription to the honour of the emperor TIBERIUS on the Roman standard borne at the crucifixion of Christ, which marks the time when he suffered.

Ideal figures likewise serve to express many circumstances not otherwise to be introduced. But as these form no part of our present subject, we pass them, referring them to some future opportunity.

There is however one kind of EXPRESSION which it would ill become me to omit ; and that is an expression of the sense I entertain of the honour done me by your candid and cheerful attention : It becomes me, I say, LADIES and GENTLEMEN, to acknowledge that I feel your respectful attention during the course of these Lectures, with great satisfaction ; I flatter

Charito.







CHARACTER,



CHARACTER.



Character





Character







From the Antique





From the Antique.



Affright



Reverence



Authority



Terror







SANCHO PANÇA.





SANCHO PANÇA.



























ter myself I may regard it as evidence that the precepts they contain will be useful, as I hope they have been entertaining, to my auditory.

This course of Lectures being now ended, it only remains that I acquaint you the next will begin in its order ; and will contain a variety of subjects, connected with the objects of your pursuit, chiefly the principles of
PERSPECTIVE, ARCHITECTURE, &c.

For the present I take my leave.

VALETE ET PLAUDITE.

ADDEN.

A D D E N D A.

TO THE FIRST LECTURE.

IT seems to be a natural progress of art, which is usually given us by ancient writers; *i. e.* that its first attempts just served to represent the dimensions of objects, by a single outline only; which manner was properly denominated SCIAGRAPHIA (*i. e.* shadow-drawings; or outlines of shades.) The repetition of lines by way of shadowing, was the next step to design; this gave a kind of *relievo*, but was not sufficiently expressive to supersede the necessity of inscribing on the piece the name of the subject intended. This method was called GRAPHICE. To fill up these outlines with colours laid on equally, was first attempted by CLEOPHANTUS of Corinth, whose performances were accordingly named MONOCHROMATA (one-colour'd pictures). From the use of one colour, to that of many, was not a very difficult transition. Repeated studies, observed the folds in draperies, and their shadows, the musculage and character of the body, the dissimilarity between human flesh, and the hair of animals, &c. &c. and thus progressive improvements at length attained excellence.

TABLES

TABLES OF PROPORTIONS.

OF THE

HEAD, AND ITS PARTS:

THE HEAD is in height four measures of the NOSE.

The FACE is in height three measures of the NOSE.

The FOREHEAD is more or less than one-third of the height of the face, according to the situation of the hair; which in some persons is high, in others low.

The EYE is divided by the iris into three parts; of which the iris itself is the center division, and gives the proper opening of the eye.

The NOSE is in width the length of an eye.

The NOSTRIL is in height one third the width of the nose.

The MOUTH is in width about one eye and a quarter; in profile about half its length.

The EARS are full one fourth part of the height of the head, in width half their height.

MEASURES OF THE FACES

OF

APOLLO AND VENUS,

Compared. From the Antique.

			Apollo.	Venus.
Eye in front	-	-	5 min. $\frac{1}{2}$	5 m.
Eye in profile	-	-	2 m.	2 m.
Eye-lid,	-	-	1 m.	m. $\frac{1}{3}$
12		D d		From

	Apollo.	Ventis.
From the eye-lid to the eye-brow,	2 m. $\frac{1}{4}$ —2 m. $\frac{1}{2}$	
Projection of the eye-brow,	1 m. — m. $\frac{3}{4}$	
Width of the nostrils,	7 m. $\frac{2}{3}$ —6 m. $\frac{1}{2}$	
Apparent depth of the nostrils,	1 m. $\frac{1}{2}$ — m. $\frac{3}{4}$	
Projection of the nose,	7 m. —6 m. $\frac{1}{3}$	
Width at nostrils seen underneath	5 m. —4 m. $\frac{1}{4}$	
Width between the nostrils,	2 m. $\frac{3}{4}$ —2 m.	
Width of the nose in profile,	6 m. $\frac{1}{2}$ —6 m.	
Width of the nostril,	2 m. $\frac{2}{3}$ —2 m. $\frac{2}{3}$	
Width of the mouth in profile,	4 m. $\frac{1}{2}$ —3 m. $\frac{2}{3}$	
From the top of the under lip to the commencement of the chin,	5 m. —3 m.	
Width of the mouth in front,	9 m. —7 m. $\frac{1}{2}$	
Depth of the chin,	5 m. $\frac{2}{3}$ —6 m.	

These figures being justly esteemed models of male and female beauty, the variation of their proportions deserves to be accurately noticed. In the Apollo, the most elegant features are united with the greatest dignity of character and expression.

A similar comparison may be made between those CHARACTERS of which we have given *outlines* measured from the antique, as appears by the following statement.

	Antinous.	Apollo.	Fragment.	Hercules.
Proportion of the eyes	5 m.	6 m.	5 1-half.	—
Across the center of the face	2 p. 2 m.	2 p. 2 m.	—	—
Across the neck	1 p. 10 m.	2 p.	1 p. 8 m.	1 p. 11 m.
The same in profile	1 p. 10 m.	—	1 p. 9 m.	2 p. 5 m. and 3 p.

It appears, from hence, that the face of HERCULES is by no means larger than those of the other subjects, but his neck is of great dimensions, which gives him a remarkable appearance of strength. The student will observe, for himself, the difference in other measures.

P R O-

P R O P O R T I O N S

OF THE

F I G U R E.

The QUARTER PARTS of the figure are at

- I. The arm-pits.
- II. The bottom the trunk.
- III. The knees.
- IV. The sole of the foot.

According to GERARD DE LAIRESSE, the following are the distances of the parts of a figure, by actual measurement.

HEIGHTH OF A FIGURE.

		Men.	Wom.
From the sole D, to the ancle joint		parts 2	$1\frac{1}{2}$
Thence to the inward calf of the leg		$2\frac{1}{4}$	$3\frac{1}{2}$
	outward ditto	$0\frac{1}{3}$	$0\frac{1}{2}$
	bottom of the knee	3	$3\frac{1}{4}$
To the	knee pan	$0\frac{2}{3}$	$0\frac{1}{2}$
	upper part of the knee	$0\frac{3}{4}$	$0\frac{3}{4}$
	thigh	3	3
	buttocks	2	$0\frac{3}{4}$
To B, the middle of the body		$1\frac{1}{3}$	1
	navel	3	3
	hip	1	1
	pit of the stomach	2	$2\frac{1}{2}$
	arm-pit	$1\frac{2}{3}$	$1\frac{1}{2}$
	shoulder	2	2
To the	pit of the neck	$0\frac{3}{4}$	$0\frac{1}{2}$
	chin	$0\frac{3}{4}$	$1\frac{1}{2}$
	nose	1	1
	eyes	1	1
	forehead	1	1
	hair	$0\frac{1}{2}$	$0\frac{1}{2}$
	crown of the head	$0\frac{2}{3}$	$0\frac{2}{3}$
	D d 2	BREADTH	

BREADTH OF A FIGURE IN PROFILE.

		Man.	Wom.
	foot is long	parts. $4\frac{3}{4}$	5
	joint	$1\frac{1}{3}$	$1\frac{1}{3}$
	calf of the leg	2	$2\frac{1}{4}$
The	under part of the knee	2	$2\frac{1}{4}$
	upper part of the knee	$2\frac{1}{4}$	$2\frac{3}{4}$
	thigh	$3\frac{1}{3}$	4
	end of the buttocks	$3\frac{1}{2}$	$4\frac{1}{4}$
At the navel		4	$4\frac{1}{2}$
The	hip	4	4
	pit of the stomach	$4\frac{1}{2}$	$4\frac{1}{2}$
Over the arm-pit		5	$4\frac{2}{3}$
The	shoulder	3	$3\frac{1}{2}$
	pit of the neck	$2\frac{1}{2}$	$2\frac{1}{2}$
	the head is square		

BREADTH OF A FIGURE BEHIND.

		Man.	Wom.
	foot next to the outward angle, parts.	1	1
	foot joint	1	1
	inward calf of the leg	$1\frac{2}{3}$	$1\frac{1}{2}$
	outward calf	2	2
The	under part of the knee	2	2
	upper part of the knee	2	$2\frac{1}{3}$
	thigh	$2\frac{3}{4}$	$3\frac{1}{3}$
	end of the buttocks	$2\frac{3}{4}$	$3\frac{1}{2}$
	middle	6	$7\frac{1}{3}$
At the navel		$5\frac{1}{2}$	6
The	hip	5	$4\frac{3}{4}$
	pit of the stomach	$5\frac{1}{2}$	$5\frac{2}{3}$
Over the arm-pits		8	$7\frac{2}{3}$
The	shoulders	$5\frac{1}{4}$	$6\frac{1}{4}$
	pit of the stomach	$5\frac{1}{2}$	$5\frac{1}{3}$
	chin	2	$1\frac{3}{4}$
Under the nose		$2\frac{2}{3}$	$2\frac{3}{4}$
Over the eyes		$3\frac{1}{4}$	$3\frac{1}{2}$
The	forehead	$3\frac{1}{4}$	$3\frac{1}{2}$
	beginning of the hair	$2\frac{3}{4}$	$3\frac{1}{2}$

The

The sole of the foot is one-sixth part of the height of the figure ; but this measure is generally thought too long.

The longest toe is one nose long.

The hand is the length of one face.

Twice the breadth of the hand gives its length.

The breadth of the hand is equal to that of the foot.

The thumb is one nose in length.

These measures may suffice for imparting a general idea of the proportionate dimensions of figures ; the smaller divisions, such as the knuckles, and joints of the fingers, those of the toes, the lengths of the nails, &c. are too obvious to need insertion.

The HAND being capable of an almost infinite multitude of motions, requires much observation to represent it justly ; since in every attitude some part or other will vary from its given dimensions, by being *foreshortened*.

It is a good rule, " be careful not to make hands too large, nor their fingers too long."

The FOOT is by no means so facile in its movements as the hand, nor capable of so great variety of attitudes.

As these extremities are seldom or never hid by any figure, in any action, they require the greater attention and observation in nature : their perpetual and infinitely varying movement, precludes the possibility of measures for their breadth, since the least change from the original attitude, would totally derange such measures, though never so judicious.

ADDENDA.

A D D E N D A.

To the Article

C H A R A C T E R.

THE variety of CHARACTER among mankind, hath given occasion to an equal variety of measures and proportions :—Some masters are fond of the slender, which they think genteel ; others are not satisfied, unless their figures possess the quality of strength in an eminent degree ; and these make every figure brawny and muscular : So that while some figures are drawn to the proportion (or rather disproportion) of ten heads ; others are equally absurd in being less than seven heads. We have given the general and regular medium, to which, in temperate climates, mankind most usually correspond. It has been observed in the LECTURES, that in the colder climates of the globe, the inhabitants seem shrunk into dwarfs : we may add, that beneath the Torrid Zone the inhabitants are more slender and spare ; to this, among other causes, the manner of their living may very much contribute,

bute, as well as the nature of the climate. It is evidently impossible such diversity can be reduced to measurement; and every attempt of that kind is, and must be, fallacious. The variety of character found among any single nation, may defy the most indefatigable to reduce it to systematic measures: of which any person may determine, who, in a crowded street, will observe the passing populace—some may be very tall, others very short; but the generality will justify the principles already adduced. It may be worth while just to hint, that the proportional parts of brute animals do not fall by any means into such regular divisions as those of the human frame; on the contrary, to measure them by dimensions of their heads, or their heads by divisions of their noses, is evidently absurd; and yet in these subjects a very evident distinction of character is abundantly visible, such is the unlimited fertility of nature!

It might have been observed in the LECTURES, that both gigantic persons, and dwarfs, have generally very large heads. The tallest person we remember (BAMFORD, the Hatter of Shire-Lane) was proportionably large in his figure; but he purposely stooped considerably, to conceal as much as he could his extraordinary height.

height. All the dwarfs we have ever seen, have had large heads; and in general, members too small for their bodies: indicating a preternatural conformation of their parts; and a great deviation from the usual course of nature.

Mr. GRAINGER, in his "Biographical History" (which is a list of portraits) gives an account of "The lively portraiture of BARBARA, wife of Michael VAN BECK, born at Augsburg, in High Germany; the daughter of Balthasar and Anne Ursler, aged 29. A. D. 1651.

The face and hands of this woman are represented hairy all over. She has a very long and large spreading BEARD, the hair of which hangs loose and flowing like the hair of the head, &c. Such another *lufus naturæ* is "ANNA MACALLAME, born in the Orkney's in Scotland, A. D. 1615, being presented to the king's majesties sight, October 1662." She is represented in a fur cap and man's gown, her BEARD is very large, and like an old man's: the following verses are under the print:

Tho' my portraicture seemes to be
A man's, my sex denies me so;
Nature has still variety,
To make the world her wisdom know.

Mr. G. adds, " I saw, A. D. 1750, at the palace of St. Ildefonso, in Spain, a portrait of a Neapolitan woman, with much such another BEARD as Anna Macallame's. I also saw, a woman at Rotherhithe, with a masculine BEARD. The largest of these is by no means comparable to that of Barbara Vanbeck."

These instances of nature's excentricity, may be added to that mentioned page 176, in confirmation of the proverb, ' no rule without exception.'

I do not find, notwithstanding their singularity, that the proprietors of these beards were considered as *witches*, although this was a principal mark attributed to that kind of gentry; " I think the 'oman be a witch indeed, I spy a great *pear*d under her muffler," says parson HUGH*. The errors of superstition are banished; the fair sex are certainly more enchanting witches, *without* this appendage than with it.

AS an instance of remarkable CHARACTER, take the following of a Dr. RESBURY, chaplain to King WILLIAM and Queen ANNE, who walking in Windsor, while in waiting, observed a person pass him in the street, and

13

E c

turn

* Merry Wives of Windsor.

turn back so often to look at him, that at last he pretty roughly asked him what he meant by it. He very civilly asked pardon; but said he was a painter; that he had then in hand a picture of Nathan reproving David, and thought the Doctor had *the most reproving countenance* he had ever met with.

WE are told of ALEXANDER, that he forbade all artists to represent him except APOLLES the painter, and LYSIPPUS the sculptor in brass: not less scrupulous on the same subject was our Queen ELIZABETH, as appears from a proclamation, dated 1563, which prohibits "all manner of persons, to draw, paynt, grave, or pourtrayit her majesty's personage or visage for a time; until by some perfect patron or example, the same may be by others followed, &c. and for that her majestie perceiveth that a grete number of her loving subjects are much greved, and take grete offence with the errors and deformities allredy committed by sondry persons in this behalf, she straightly chargeth all her officers, and ministers to reform these errors, &c." Were a similar law enforced, it would prevent the spoiling of much good copper, ink, and paper, as well as "grete offence," with the unlikeneesses of our illustrious, and royal personages of the present day.

A LIST of the Plates belonging the First Set of LECTURES, in the most convenient order for placing them.

It is not designed to place the prints to the LECTURES, to particular pages, but together in a series *after* the letter-prefs. If the binder finds any difficulty in this, we advise him to lay the numbers on a table before him, and by attending carefully to it the following list will regulate the whole.

N. B. The smaller figures refer to that number of the work in which that plate was published.

Plate I. Eyes at large,	published in No. 1
— II. Noses at large	- - 2
— III. Mouths at large	- - 3
— IV. Ears at large	- - 4
— V. Head outlines	- - 1
— VI. Head in front	- - 1
— VII. Head profile	- - 2
— VIII. Head looking down	- - 2
— IX. Head looking up	- - 3
— X. Head profile small	- - 3

The principles of these Heads are explained in

LECTURE IV.

CHARACTER OF THE FACE.

OUTLINES measured from the ANTIQUE, viz.

Plate XI. Venus, &c.	- - No. 6
— XII. Dying gladiator, &c.	- - 7
— XIII. Hercules, &c.	- - 9
— XIV. Fragment, &c.	- - 9

N. B. The use of these measures is not only to give an idea of just proportion, but also that the student may have an opportunity of comparing the measures of the same parts in different Characters.

CHARACTER, HEADS outlines and finished.

Plate XV. Womens heads	-	No. 12
— XVI. Womens heads,	-	12
— XVII. Mens heads	-	8
— XVIII. Mens heads,	-	8

CHARACTER, FINISHED HEADS.

Plate XIX. Childhood,	-	No. 4
— XX. Childhood,	-	8
— XXI. Youth,	-	5
— XXII. Maturity,	-	5
— XXIII. Manhood,	-	4
— XXIV. Age, Woman's head	-	8
— XXV. Age, Man's head	-	7
— XXVI. Old Age,	-	2

These plates refer to LECTURE V.

EXPRESSION.

Plate XXVII. Tranquillity, &c.	-	No. 9
— XXVIII. Dejection, &c.	-	10
— XXIX. Violent movement, &c.	-	11

These plates are explained at large in LECTURE VI, and are placed somewhat in the order hinted at, page 148. Tranquillity, Joy, Laughter; Tranquillity, Admiration, Astonishment, &c. Dejection, Grief, &c. shewing the increasing motions of the parts, correspondent to the increasing strength of the passion.

OF THE HUMAN FIGURE.

PROPORTIONS AND PRINCIPLES.

Plate XXX. Hands,	-	No. 4
— XXXI. Hands,	-	4
— XXXII. Hands,	-	15
— XXXIII. Arms,	-	15

OUTLINES measured from the ANTIQUE.

Plate XXXIV. Legs,	-	No. 5
— XXXV. Legs,	-	15
— XXXVI. Body of Venus	-	14
— XXXVII. Body of Antinous, back view	-	13
— XXXVIII. Body of Antinous,	-	15
— XXXIX. Body of Fragment	-	13

- Plate XL. Antique boy, - No. 11
 — XLI. Antique boy, profile view, - 11
 — XLII. Different views of a figure drawn from nature by GERARD DE LAIRESSE; the measures are given, page 201, &c. - No. 16
 — XLIII. Bones of the arms, and of the legs, explained p. 157, 161. - No. 12

OF MOTION AND ITS PRINCIPLES.

- Plate XLIV. A man standing upright upon both his legs, accompanied by another balancing himself on one leg, - No. 12
 — XLV. Two men carrying burdens, No. 10
 — XLVI. Two men endeavouring to overthrow a pillar, A. by pushing it from him with all his might, B. by pulling to him. In A. the principal muscles appear swelled, compressed, shortened, and thicker than usual, in B. they are more lengthened, thinner, and lank, than ordinary. The ARMS above, represent the inside, and outside of an arm *pulling*, and accordingly are thin, and narrow, No. 12

It appears from these figures, that both motions, take as it were their origin from the legs, and feet; they acting upon that resisting medium (the ground) without which no effort could be made: but whereas the head of A. is considerably before the supporting line of his foot, (and the further it is projected the greater weight he throws towards his object,) B. endeavours to withdraw his head *behind* behind the support of his foot. As A. succeeds in his efforts to push the object from him, his parts advance nearer to a straight line, while B. becomes more bent as the object yields to his strength; the different curvature of the backs and reins in these figures indicate their approach to these states. If B. was drawing somewhat from below him, (out of the earth for instance) he would bend his back to back to grasp it, and and become straighter as he succeeded: or if A. was pushing an object above him, he would bend in his efforts, and straighten as he accomplished his purpose.

Plate XLVII. C, D, explained, p. 159	No. 12
— XLVIII. E, F, explained, p. 159, 165	12
— XLIX. G, explained, p. 159	13
— L. H, explained, p. 164	13

These plates refer to LECTURE VII. where their principles are explained.

CHARACTER AND EXPRESSION.

Plate LI. Boy and dog,	No. 11
— LII. Character,	5
— LIII. Character,	7
— LIV. Character,	6
— LV. Character,	7
— LVI. From the antique,	10
— LVII. From the antique,	14
— LVIII. Affright—CAIN.	} 14
— Affright—MOSES.	
— Authority—MOSES.	
— Reverence—MANOAH.	
— LIX, LX. SANCHO PANÇA	14

These plates exhibit that celebrated character in four different situations, (1.) offering combat to his antagonist the barber, wherein we remark that how bold soever his fists may appear, the rest of his figure preserves a considerable distance, wisely placing *generalship* in securing a retreat; (2.) his prowess alarmed at the oracular head; (3.) laughing at one of his matter's vagaries; (4.) endeavouring to maintain the judicial character of the governor of Baratania.

These plates refer to LECTURE VIII.

List of FRONTISPIECES to the first Twelve Numbers of the ARTIST's REPOSITORY.

- No. 1. Origin of Design, and engraved Title.
- 2. Britannia rewarding the Arts.
- 3. Painting.
- 4. Spring.
- 5. Colouring.
- 6. Genius.
- 7. Omnia vincit amor,
et nos cedamus amori.
- 8. Design.
- 9. Sculpture.
- 10. Summer.
- 11. Autumn.
- 12. Winter.

Proofs of these subjects One Shilling each.

P O R T R A I T S.

- No. 3. Monf. Vernet.
- 6. Sir James Thornhill.
- 8. Sir P. P. Rubens.
- 10. Sir Godfrey Kneller.
- 11. Sir Anthony Vandyck.

Proofs of these Heads Sixpence each.

ERRATA in some Copies.

- Page 43. line 17. for have been expected fo far ; read,
have been expected ; so far
54. line 21. for and thought apt, read, though apt.
147. line 6. for dejected, read, abject.
150. line 9. for folk, read, towl.
last line for has, read, have.
155. line 11. for methods, read, method.
159. line 25. for B. read, F.
162. line 14. for MOTIONS, read, MOTION.
172. last line, for cherubims, read, cherubim.

ERRATA in the MISCELLANIES.

- Page 15. line 21. for *filent*, read, *silent*
23. line 20. place the star at "Artist."
40. line 17. for its, read, his.
61. line 10. for that, read, than.

The plates to the MISCELLANIES may, if bound with the LECTURES, be placed to their pages ; or rather, the MISCELLANIES may be postponed till the alphabet is complete, and then bound in the same volume with the ensuing COMPENDIUM OF COLOURS.



* * * The binder is desired to beat the books before he puts the plates in.

END OF VOL. I.

